

SlapStick!

The Magazine Devoted
to the Appreciation,
Documentation &
Preservation of
Early Film Comedy



Tragic
Beauty *Mary
Thurman*

DEDICATION

Over the years I've made many friends who have shared the same interest in early comedy and many of whom have been of tremendous help. To those people and all our new subscribers, I dedicate this third issue to you...

Rob Farr, Joe Moore, Bill Sprague, George Reed, Paul & Christal Kassig, Richard Roberts, Cole Johnson, Mark Johnson, Steve Massa, Pierre Pageau, Jean-Jacques Couderc, Floyd Bennett, Andrew McKay, Claudia Sassen, Dr. Rueben Matzkin, Joan Berschler, Lisa Huber, Phil Posner, Bo Berglund, Bob Birchard, Ladd McIntosh, Eddie Quillan, Madeline Hurlock-Sherwood, Walter Lantz, Hal Haig-Priest, and there's been many more whom time has gaused me to forget; you know who you are so forgive me!

Thanks must also be given to everyone involved in the making of these early comedies we love so well.

Special thanks to my family, son Rodney and his mother, Sheila, for always being here. Thank you all,

Steve Rydzewski
– Editor

The Magazine Devoted to the Appreciation, Documentation & Preservation of Early Film Comedy

SlapStick! ³

WELCOME!

Welcome to the third issue of Slapstick! The magazine dedicated to the appreciation, documentation and preservation of early film comedy!

First off, I want to thank everyone for your positive feedback of our first two issues! Once again, you made this third issue possible! And with your help, we're gonna keep pluggin' away at this labor of love!

I wanted to make some changes with this third issue, a few might be obvious, others will have to wait till next issue. *We want to grow and improve!*

This issue filled up fast so a couple of things will have to wait until next issue... But there's plenty here to keep you busy.

Keep the feedback coming, let us know what we should do to improve the magazine. For now, enjoy this issue and let me get to work on number four!

Thanks for your help
Rob!

Take care and enjoy!

Steve

Steve Rydzewski
- Editor



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Please address all correspondence, manuscripts, photographs, artwork, advertising to:
Steve Rydzewski, 12554 Deerrun Road, Philadelphia, PA 19154
or e-mail srydzewski@aol.com

SlapStick!

LETTERS

We want to hear from you! Please send your letters, comments, corrections, additions, or whatever to **Slapstick!** c/o Steve Rydzewski, 12554 Deerrun Rd., Philadelphia, PA 19154 or e-mail to: srydzewski@aol.com



Dear Steve,

Enjoyed your contribution to the Larry Semon article in *Classic Images* recently. I met Dorothy Dwan back in 1957 when she came east (to Missouri) to visit relatives. She pulled in driving a white '56 T-Bird (which she had driven cross-country), with her Great Dane at her side. It was quite a site.

I enjoyed talking with her about Semon and Babe Hardy. Her aunt was a close friend of my family. She was close in age to Dorothy, so Dorothy's mother must have been her oldest sister. Dorothy's mother's maiden name was Wallace.

I was always lead to believe that Dorothy was born in Sedalia, Missouri (also birthplace of Jack Oakie, and where Scott Joplin wrote the *Maple Leaf Rag*). Sedalia is about 90-miles southeast of Kansas City.

Dorothy was living in North Hollywood at the time, I believe, and moved to Ventura when the freeway took her property a few years later. I was always going to contact her after I moved out here in the early seventies but didn't get around to it. Too bad.

Regarding the Semon article (*Slapstick!* #2), which I found particularly interesting, there would be no birth certificate for Dorothy because there were none at the time of her birth. They came in sometime during World War I in Missouri. I know this because my Mother had to get an aunt to vouch for her birth (as a witness) when my Mother turned 65.

As I understand, the Ilgenfritz name is correct. I was always told she was born Dorothy Ilgenfritz. I had never seen it in print so wasn't sure of the spelling. I think she died in Ventura, CA, and if you want I could try and run down her grave/death certificate. I

think I have her married name/address/phone number here somewhere, as I was going to call her but never did. Maybe Larry is there too?

I don't want to second guess you on your search for Semon's ashes, but have you checked with Mountain View to see if they might have them in storage? I have been through this before and know that sometimes, the ashes get lost in the rush, and can end up in vaultage.

I am close if you need a leg man. As I say I have done this sort of thing before. I found Mae Busch's ashes in a cardboard box in the basement of a crematorium back in '77. We (Sons of the Desert) took up a collection and had her put in a niche upstairs in the main area, complete with plaque. Why she had been there is anybody's guess.

Anyway, thanks for the mags, really enjoyed them.

Kindest Regards,

Scott Hayden, Glendale, CA

Thanks for your letter Scott. Very interesting stories about Dorothy Dwan and Mae Busch! At this writing we still haven't located Larry Semon's burial place, but Claudia Sassen and I are working on it and only recently located the plots of Larry's first wife and their only daughter (see below), as well as his grandfather and several aunts and uncles all in Philadelphia. I'd love your help in finding Larry's grave! Stay in touch!
-SR

Hi Steve,

Just a note to let you know of my appreciation for the *Slapstick!* issues. Very well done! I am almost envious of your fine work. The reason I am not is probably obvious - as I am glad in a way to be out of the "fanzine" business. But you should, by rights, have a more successful run than I did judging by your work so far. Also feel honored to be singled out in the dedication.

The first thing to catch my eye was the absense of mistakes - *damn you Steve!*

Of course, looking on the bright side, my old MAC's (*George's old "fanzine" Movie Advertising Collector*) will go on providing laughs both intentional and otherwise for years to come!

One thing for sure about *Slapstick!* - the right guy is doing it! And it shows!

The Semon article was of particular interest as I hadn't realized as much - not the least of which was his controversial death. Also the editor's note regarding the burial place of Larry's father, right here in Philly!

I know how expensive, time consuming, etc., etc., this venture can be. Maybe at a later date, maybe I can contribute a word or two - certainly a letter or two.

So! Let's keep in touch - and you know I wish you and yours the best...

George Reed, Philadelphia, PA

Hi George and thanks so much for your letter. Glad you enjoyed my magazines! Yes it is a large amount of work to these fanzines as you know. I enjoy it and am glad to know there's still fans out there! These comedies, comedians and everyone involved in their production should never be forgotten!

I'd love to have you, and any of the readers, contribute something to Slapstick! Please do!

We'll always stay in touch. I wish you and Kathy the best up there in Lancaster County. Take care George! - SR

LETTERS

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Dear Steve,

Thanks for the recently received issues of *Slapstick!*, #1 & 2. I found them quite interesting and enjoyable.

Enclosed is my check for issue number three, as advertised in your insert with the magazines. Hope that I qualify for a color copy, but if not, that's okay – it's the contents that count!

I was interested to read Turpin's recollections, particularly about his friendship with Chaplin, as I had read somewhere – unfortunately, I can't remember exactly where, as this was years ago, that they did not get along during the Essanay filmings. I am not disputing Ben's comments-in-fact, to me they sound more plausible. And he was obviously more than the "foul-mouthed vulgarian" that Robert Florey characterized him to be. His commentary sounds as if he would have been interesting to listen to in person. Caveat emptor, I guess. Am always glad to read about figures like Semon and Lloyd Hamilton, people who were so popular and respected in their day, but of whom so little representative examples of (at their best) seem to be in circulation. I have liked what I have seen of both of them, but will admit that the only Hamilton shorts that I have seen have been from later in his career, and are more "interesting" than funny. He was one of my (late) dad's favorites in the '20s, so am always interested to check his films out when possible, as my dad and mom were both avid film-goers in their youth, and passed along a lot of their favorites to me.

One of the Christie comedians that I have only seen one film of, but found his rather droll style fairly funny, was Eddie Barry. I understand that he was Neal Burns' brother, but that's all I know. Any research being done on him?

Two other figures whose work I think deserves more attention are Bobby Vernon & Billy Dooley. Both made some duds, but both also did some very enjoyable work as well.

Enuff for now. All the best –

Cody Morgan, Las Vegas, Nevada

Hi Cody! Glad you enjoyed our first two issues. So little has been documented on Turpin that it was about time to do something about it. The "foul-mouthed vulgarian" reference was translated from French in a book by writer Robert Florey in *The Films of Charlie Chaplin* by McDonald, Conway & Ricci (Citadel Press, 1965). It does put Turpin in a "different light," from what I've been able to research over the years. Hamilton and Semon are two more of my personal favorites as well and we will continue documenting their careers. We will also make a note of bringing some things on Eddie Barry, Bobby Vernon, and Billy Dooley to the pages of *Slapstick!* in the future. Thanks for your letter –SR

Hi Steve,

Received my copies of *Slapstick!*. Great! Your magazine fills a need that comedy film buffs have, that is not available anywhere else. Most film magazines, such as *Classic Images*, only briefly mention the subject, (rarely), but *Slapstick!* "zeroes in" on slapstick comedy only!

As a matter of co-incidence, *Classic Images* had an article on Larry Semon last month (a fine series of articles–SR) by Richard Roberts. I found the article in *Slapstick!* #2 by Claudia Sassen interesting. I hadn't heard of her before. If I could make any suggestion, I would like an article on Harry Langdon – "The Forgotten Clown." (There doesn't seem to be as much info available on him as most of the others). I think the best video of how slapstick really was in the old days is one called *The Golden Age of Comedy*. I have a video interview in which Oliver Hardy mentions Larry Semon. Sending check to reserve my 3rd copy. Best wishes...

Ed Lee, Shepherdsville, Kentucky

Hello Ed! Thanks for your note and kind words! Claudia is a wonderfully intelligent and talented girl from Germany and a big fan of Larry Semon. We look forward to publishing more of her research in future issues of *Slapstick!*

By all means, Harry Langdon will be presented within our pages, be sure to check out this issues reprint on Harry. If you don't already know about the Harry Langdon Society, contact Floyd Bennett at P.O. Box 388, Downers Grove, Ill 60515 or e-mail Floyd at harry_1@ix.netcom.com for more information on this great organization. You might also want to read William Shelly's *Harry Langdon*, published by Scarecrow Press, 1982 and Joyce Rheuban's *Harry Langdon, The Comedian as Metteur-en-Scene*, Fairleigh Dickerson University Press, 1983, both enjoyable books.

Steve–

Enclosed is a check for the first and second issues of *Slapstick!* magazine.

Please consider doing an article on Mack Swain. There's not much out there on him.

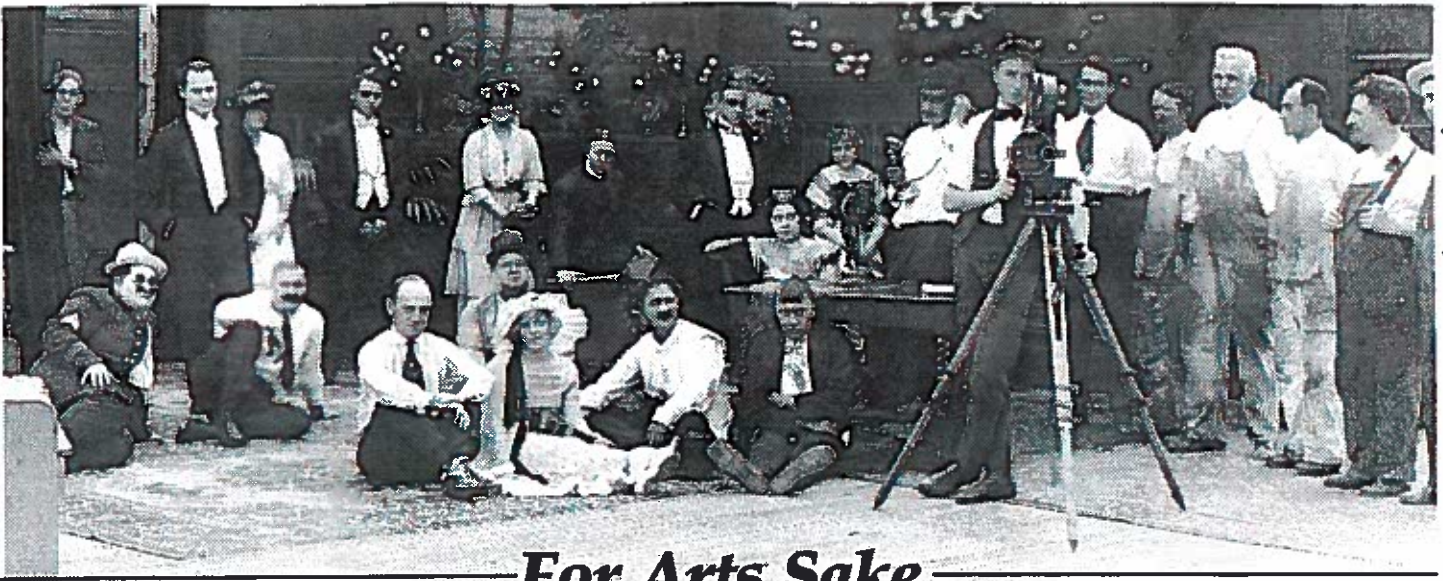
Thanks and good luck with the mag.

Scott Duffield, Audubon, New Jersey

Hi Scott! Thanks for your note. Your are correct about Swain. I'll try to squeeze the big guy in one of our future issues – SR



**We're Waitin'
to Hear from YOU!
Please Drop Us A Line**



—For Arts Sake—

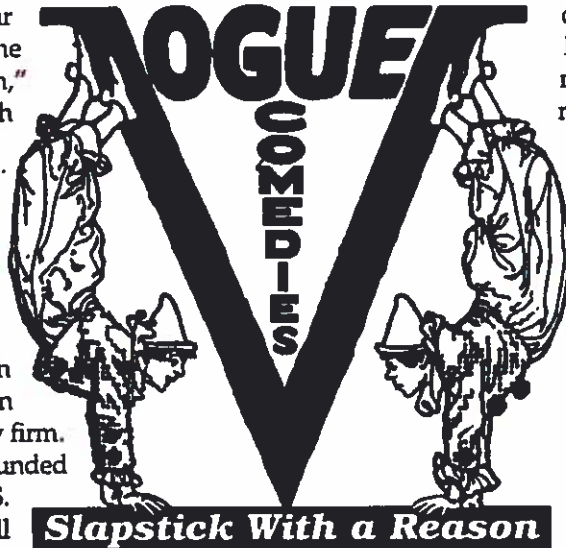
Ben Turpin – The Early Years

Part Three

Following the completion of his four weeks work in the padding of the Chaplin film "Burlesque on Carmen," Turpin ended an association with Essanay that lasted almost ten years. With his earnings from working on that film, Ben took a step in the right direction by finding and hiring himself a business manager, William Cohill. Cohill immediately found Ben an opportunity with the recently formed Vogue Comedies in Los Angeles, in March 1916 for \$100 weekly and Turpin signed a one year contract with the new firm.

The Vogue Comedy Company was founded in October 1915 by Samuel S. Hutchinson and Charles LaFrance to fill Mutual's comedy slot left by Mack Sennett's Keystone when Sennett signed with Triangle. LaFrance had assembled Pricilla Dean, Russ Powell, Milburn Morante, Lillian Leighton and William Scott for the first Vogue Comedies. In November that year, Paddy McQuire, another New Orleans native and former musical and burlesque comic whom prior had a nine month association with Charlie Chaplin and Essanay, joined the Vogue. The five-foot-nine, brown hair, blue-eyed comic spent five years with the Kolb and Dill Company before joining Bob Hughes American Burlesque where he toured the world for over two years before entering motion pictures with the Essanay in February of 1915.

Hutchinson soon had a disagreement with LaFrance and ended their association. Hutchinson next acquired the services of Rent "Rube" Miller, a blue-eyed, brown haired, long and lanky (5'9", 147lb) ex-circus clown. He entered the movies with Keystone in 1912 where soon he, like many



others under Sennett, learned to direct. Rube next went to Kriterion before moving over to Kalem where he was responsible for the writing and direction of several shorts with *Ham and Bud* (Lloyd V. Hamilton and Albert "Bud" Duncan) before coming to Vogue as director, writer and comic in January 1916.

April 1916, *Motography* announced:

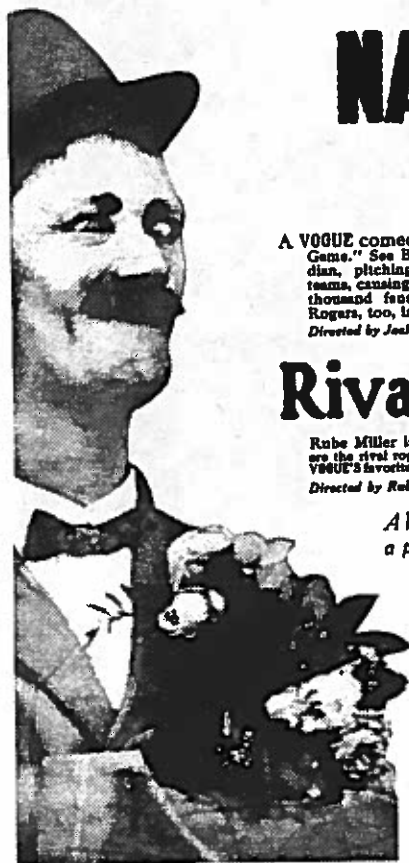
VOGUE ADDS BIG GUNS
Ben Turpin, "Big Ed" Sedgwick
and Number of Other Notable
Funsters Join the Humor Works
of Vogue Films, Inc.

Ben Turpin, formerly with the Essanay, and who has appeared in a number of "Chaplin" pictures, has been signed up by Vogue Films, Inc., to add his comic ability to the already formidable forces of this organization. Mr. Turpin will appear in forthcoming Vogue Comedies under the direction of Jack Dillon – along with Paddy McQuire, Rena Rogers, Arthur Moon and Louise Owen...

Another press release announced:

Ben Turpin, late of Essanay, and one of the best known comedians now in picture work, will appear shortly in his first Vogue-Mutual release. The picture is being filmed under the direction of Jack Dillon, and a number of novelties in slap-stick comedy are promised. The release, as yet, is without a title.

Above photo: Ben Turpin between scenes at Vogue seated in foreground next to director Jack Dillon, Rena Rogers and Paddy McQuire.



MUTUAL PICTURES

NATIONAL NUTS

A VOGUE comedy on the "Great American Game." See Ben Turpin, the celebrated comedian, pitching for one of the Coast League teams, causing a roar of laughter from eighteen thousand fans. Paddy McQuire and Rena Rogers, too, in this VOGUE mirth-maker.
Directed by Jack Dillon Released May 28th

Rival Rogues

Rube Miller is back. He and Arthur Tavaras are the rival rogues. Midge Kirby and Alice Niece, VOGUE's favorites, round out the group of merry-makers.
Directed by Rube Miller Released May 23rd

A Vogue Comedy on the bill means a packed house. Book these and play to pleased patrons.

Shown throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Films, Inc.
Censor and Book Office
Los Angeles, Cal.

Slapstick With A Reason



Motography, May 27, 1916:

VOGUE'S BATTERY OF COMICS

Ben Turpin Will Hereafter Add His Antics to Those of the Other Comedians in This Active Company

Ben Turpin, the well-known comedian, has been added to the force of funny men who appear on the screen under the Vogue brand, and future releases will show Mr. Turpin in new laugh-provoking comedies. The first picture in which the comedian will appear will be "National Nuts," which will be released May 28, and is being produced under the direction of Jack Dillon.

The comedy was filmed during the opening season of the Coast League and the game was between Los Angeles and Salt Lake. Turpin will be seen as Peerless Frank Chance's greatest twirler. When he appeared on the field eighteen thousand fans wondered, but the next moment it dawned on them that a picture company was at work, and all eyes were focused on Turpin, who, dressed in a suit large enough for a player three times his size, "wound up" and delivered in his own unique expression of baseball comedy.

Charlie Chaplin sent his best wishes to Ben at the time for he is quoted in Mutual's trade journal, *Reel Life*, on July 8, 1916:

"In my opinion, Ben Turpin is one of the few really good comedians in motion pictures. He earns every laugh he gets."

Turpin at first was co-star to Paddy McQuire in the initial Vogue one-reelers. In *National Nuts*, substitute baseball

pitcher Ben induces his girl Rena to attend the game, despite her rich father's objections; and he'd rather she spend time with Lord Rawsberry. At the game, Rena is fascinated and infatuated with Paddy, and her love for Ben wanes. Rawsberry learns of this and bribes the umpire into coating the ball with arsenic, from which Paddy collapses forcing Ben to finish and winning the game. The umpire, who called every ball Ben threw a "strike," confesses that Ben bribed him and all hell breaks loose. Ben is chased from the park, while Paddy becomes a hero and marries Rena.

The one-reel shorts were knocked out with great rapidity, one each week. Over the next several comedies, Turpin and McQuire's on screen relationship alternated between best of pals or adversaries, and they became known as *Bungling Bill* (Paddy) and *Bloggie* (Ben). And the shorts were successful enough that Vogue split the two comics giving them each their own series as well as now producing their shorts as two-reelers every other week.

Motography, June 24, 1916:

Good news comes from the coast to the effect that the original plan, including the purchase of studio grounds in California and possibly a factory site in Chicago, will be carried through. The demand for the Vogue product is increasing each week, due largely to Ben Turpin, who is now conceded in the trade to be one of the best slapstick comedians in the U.S. Two-reel comedies are now being tried out and the demand has been instantaneous.

MUTUAL PICTURES His Blowout

Vogue comedy with Ben Turpin and Paddy McQuire and pretty Rena Rogers—the funniest people in the funniest story. Every Vogue picture is a masterpiece of humor.

Directed by Jack Dillon Released June 11th



A Plane Story

In this Vogue comedy, Midge Kirby gets "up in the air." She says "it's like falling in love the first time." A real thriller, as well as a hundred-hundred-power laugh-getter.

Directed by Rube Miller Released June 6th

VOGUE comedies are playing to the biggest houses in the land. Book them to-day and be in "VOGUE."

Shown throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Film Co. Censor and Book Office Los Angeles, Cal.





Motography, July 1, 1916 announced:

There is no question in the minds of the management of the company but that Vogue Comedies will show net earnings in excess of 50 per cent for the year. While they have taken on the more, expensive program and highest paid stars, such as Turpin, the popularity of the Vogue releases has been exceptional all over the country. It is pretty generally understood that this company, with its very small capitalization of \$100,000, will, eventually, be increased to a very much larger figure. With Thanhouser out of the Mutual



A Circus Cyclone, released January 28, 1917

production program, Vogue now partially fills that vacancy and has an opportunity to greatly increase its earnings. Purchases at anywhere near the present market we feel will very decidedly repay the investor.

In June the Vogue moved their studio to the corner of Gower Street and Santa Monica Blvd., in Hollywood. The Vogue studios were now situated in the center of the beautiful grounds that formerly surrounded the mansion of ex-Senator Cole of California.

The Vogue Company split into the two units and now began producing two reels. Turpin headed the cast of one company with Lillian Hamilton, Harry Huckins, and Owen Evans. Rube Miller was director and co-star to Turpin, with Roy McRay assisting Miller and also acting. The second company was headed by Paddy McQuire and his cast, Arthur Moon, Ed Laurie, Gypsy Abbott and later, toward the end of 1916, added Margaret Templeton. The McQuire series was directed by Henry Kernan with Jack Gaines assisting. In January 1917, Rube Miller's contract expired and the two



The Musical Marvel, released February 11, 1917



The Butcher's Nightmare, released February 25, 1917

units were recombined, and Robin E. Williamson, formerly of VIM in Jacksonville, Florida, came on as new director. Turpin continued in the two reelers until the expiration of his contract and McQuire plugged away until the company's demise latter in the spring of 1917.

So successful were the Vogue Comedies that they were distributed throughout Australia, South America and Europe.

One of Turpin and Miller's popular two reelers was *Some Liars!* for August 13, 1916. Ben's wife (Eva Thatcher) is the boss of his house. Rube is the boss of his house. The two men meet in a nearby saloon where a general fight follows. Later their coats, one with Ben's address in it, are found on the pier. Their wives mourn them, not knowing that they had been rescued by the motorboat police and given thirty days in jail. They return to find their wives in mourning, but, fearful of entering, pass themselves off as a couple of nuts. A cop, noticing their strange actions, starts to arrest them when their wives appear on the scene and fall all over them in joy at seeing them again. Then to put themselves in right again, both explain their long absence by the weirdest of stories ever



His Bogus Boast, released March 10, 1917

concocted. The yarns were good, but Ben's wife suspects him. At this moment notice comes from the police captain stating that if they pull any more similar stunts they will go back to the coop for thirty days. Their wives, wised up to the situation, roundly thrash them and lead them home. A fun film that was somewhat recreated in Sennett's *Among Those Present* and, later, Laurel and Hardy's *Sons of the Desert*.

Motography, Sept 2, 1916:

Frederick Palmer, formerly publicity man and scenario editor of the Keystone forces, is the most recent addition to the Vogue-Mutual forces. Mr. Palmer is now preparing a number of rapid fire two-act comedies in which various of the Vogue-Mutual stars will appear.

Ben Turpin, Rube Miller, Paddy McQuire and Arthur Moon, comedy leads of Vogue-Mutual releases, are to appear at a charity entertainment, arranged by a prominent Los Angeles woman, the proceeds of which will go to the city's poor. Each will appear in the makeup he wears in the roles assumed in Vogue-Mutual comedies.



A Studio Stampede, released March 24, 1917



Caught in the End, released May 19, 1917, Turpin's last for Vogue

In October 1916, magazine writer, actor, director and scenario editor Albert Ray joined Vogue as scenario editor for Vogue. Earlier that month several changes were made in the casting at Vogue. Turpin, who had been co-starring with Rube Miller for the past few months, was now reuniting with Paddy McQuire which Robin Williamson was slated to direct. Rube Miller was to once again head his own company, and direct as well, with the assistance of Henry Kernan.

Fortunately, there is a handful of Turpin Vogue titles in circulation*, and we at least get an idea of the Vogue style of comedy. They're merely fast moving knockabouts, the comedy vogue of it's day. They are enjoyable to watch mainly for the curiosity of seeing Turpin prior to what was to come. Turpin was a man full of energy, running, falling, clowning, mugging, flirting, and enjoying his work.

The earliest extant example is *Doctoring a Leak* (reissued in the early 1920's as *A Total Loss*). In an emergency phone call, Turpin and Rube Miller as inept plumbers assistants are called to the residence/office of a doctor whose pipes are leaking. The two boobs are too preoccupied with the maid, or the doctor's pretty patient Lillian Hamilton, the booze in the ice box, and any number of other things while the water is rising higher and higher. By the time the police arrive and the film ends, the home is a total loss.

In December 1916, *Reel Life* was quick to report that another mishap had befallen Ben Turpin, the comedian with the elongated neck. His latest misfortune occurred at the Vogue studio, where he attempted to make an aerial flight as a human balloon. At a height of about thirty feet, something went wrong with the apparatus and Ben alighted hard upon

his feet, this wrenching the ligaments of both legs. He had been propped up in bed. "It will probably be two weeks before this human bundle of comedy will be seen in a picture, but it is safe to say that his thousands of admirers will be waiting eagerly to see the great favorite once more frolic upon the screen."

All along, Mack Sennett had his eye on Turpin. According to Kalton C. Lahue in his *Mack Sennett's Keystone*, "When the Vogue Comedies were brought to Sennett's attention, he told his business manager to locate and hire Ben; a particular quality about Turpin's eyes had captivated Sennett's imagination. George Stout made numerous attempts to contact Ben over the next few months, but the Vogue studio rebuffed each by refusing calls for Turpin, censoring his mail deliveries and otherwise attempting to keep Ben unaware that Mack Sennett wanted to talk with him. Vogue suffered from a fear prevalent (and justifiable) among producers – whenever a screen personality found someone as important as Keystone initializing a feeler, he either broke his contract or demanded more money, and Vogue executives were determined that if they could help it, neither would happen to their relationship with Turpin."

In his interview with Henry Lehrman, Barrett Braverman noted, "Sennett wanted Turpin and offered Turpin \$200 a week. Turpin didn't believe anybody had that much money to pay, or would pay it. Hutchinson said, 'I won't let anyone dictate to me. I won't pay it.' So Turpin went over to Sennett and exhibitors gave Hutchinson to understand they would not take his other pictures if no Turpin, so the studio closed."

**Doctoring A Leak* (aka *A Total Loss*); *His Bogus Boast* (aka *A Cheerful Liar*); *A Studio Stampede* (aka *Out of Control*); *The Musical Marvel*; *The Butcher's Nightmare* (aka *Ben's Wild Dream*); *Poultry a la Mode*; *He Looked Crooked* (Why Ben Bolted)



Ben and Carrie Turpin outside of the Mack Sennett Studios. Photo courtesy Robert Richard.

Be Sure To
See Our
**NEXT
ISSUE
BEN
TURPIN**
at
**MACK
SENNETT**



KALEM COMPANY, (Inc.)

Manufacturers of

MOVING PICTURE FILMS

Licensed under all patents of the Motion Picture Patents Company

235-239 West 23rd STREET

Eastman Kodak Building

Los Angeles, Calif
July 12th, 1915

Miss Beatrice Alpine
312 Bay View Ave.
Freeport, NY

Dear Friend -

Your letter to me addressed care The Keystone was forwarded to me here, as I have not been with The Keystone since October. I have made two changes since I left The Keystone and at present I am directing the "Ham Comedy's" for the Kalem people.

You ask me in your letter for advise. Now I will give it to you straight and tell you just what this game is only don't let it discourage you as I think you would make good if you will get started if you can act as good as you can walk a wire, and in regards to taking falls I am sure you can handle anything that would come up. To start with, the picture game is not what it seems, and I think it is the worst branch of show business. The only thing that keeps me in it is the money and I had a bunch of luck favor me when I started as I got in with The Keystone when they were young and started the rough stuff and the police force which made a big hit and got a name for myself, and now I make more at this than I could on the road.

Now if you were out here and something came up I could help you. I could help you anyhow but I would not give you any encouragement to make the big jump just for what I could give you, as altho I am a director and have my own company, The Kalem people are featuring two men and one girl, and they are given to me by the New York office and they are all the people I am allowed to have in stock. I can put on who I want to outside of them and I am allowed to only to pay from three to five dollars a day, so you can see just how things are with me. If you were here as I wrote before, I could help you but I would not ask you to come out here just for what I could give you as it is a big jump from N.Y. to Los Angeles, and another thing there is more jealousy in this game than I ever thought there were, as there are more non-pros than pros. My advice to you is try it now that I have explained to you just how things are.

Well I will close and hope you will not be offended with me as I only wrote you facts, and don't let this discourage you in any way, as I think if you once get started you will make good. Give my regards to the family and I am sorry that the act is broke up as I always considered it the best act of its kind that I ever saw. So good bye for now with best wishes for your success.

I am yours respectfully,

Rube Miller

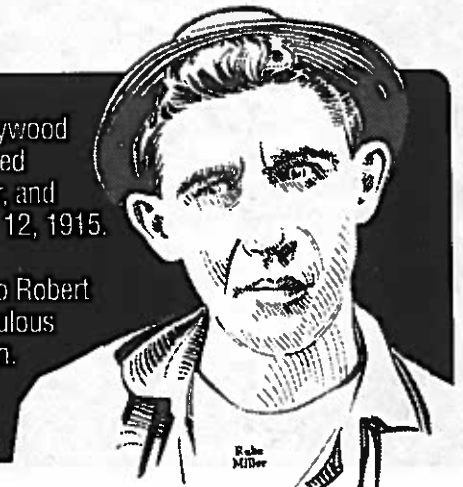
Rube Miller

Kalem Studio
1425 Fleming St.
Los Angeles, Calif.

A rare, early example of Hollywood in its earliest days as perceived honestly by comedian, writer, and director, Rube Miller on July 12, 1915.

Grateful acknowledgement to Robert Birchard for sharing this fabulous document from his collection.

Steve Rydzewski, Editor



A Modest Clown

Bashfulness Is the Stock-In-Trade of Harry Langdon *by LeRoy Green*

As originally appeared in *Movie Weekly*, July 27, 1925



The other day I heard Fame pronounced on a young man. Medal pinning, cheering, critical appreciation or any of the other tangible tokens of reward had nothing to do with it. As it happened:

A fat woman and a thin woman occupied the seat behind me on a street car. The fat woman had four bundles in her lap and the thin woman carried a shopping bag with a can of tomatoes sticking out of the top. They were eating peanut brittle. The fat woman said, "Me and Arthur are going up to the Hollywood tonight." "What's playing?" inquired the thin woman between chews. The other woman replied, "Harry Langdon in a comedy and something else or other."

That's Fame. The very essence of it.

Now this Mr. Langdon is a very funny young man. When it is he who gets slapped in the movies they have to tap me on the shoulder for disturbing the peace of my neighbors. When the burly villain kicks, whams, bites, slaps or hisses him, I clutch the sides of my chair and hold on. He is so grotesquely pitiful. So innocently abused. So dumbly surprised, hurt, dismayed.

I believe it was Chaplin who introduced to screen audiences the kinship of pathos to laughter. Yet I seldom laugh at Chaplin. Chaplin hurts. Langdon is excruciating. He is a funnier clown than Chaplin – not a greater artist – but a funnier clown. He knows so well that inviolate principle of first-class comedy – "Play it straight." Playing it straight is what has kept Larry Semon from being a strictly Class A comedian. Larry Semon



knows all the stunts, the ins and outs, the wherefores and whyfores of good comedy, but he is imbued with an inescapable quality of self-enjoyment that mars some of his best effects.

This Harry Langdon is a quiet fellow personally. He hasn't struck up any attitude or outlook as yet. No one has told him to lower a backdrop for interviews. He is neither buoyantly gay nor politely bored. I don't believe he looks on the game as not worth the candle. He speaks quietly but not consciously so. He pantomimes his conversation without striving for effect. He has that golden virtue of lending a flattering ear to what you say. When I met him I talked an hour about everything and everyone in Hollywood except himself and he egged me on so attentively I might have gone on like the babbling brook, forever, except that I suddenly remembered I had come to talk to and about him.

He sat in a lounge chair in his dressing room eating a "double-decker" chicken sandwich and wailed because a press agent had written a squib about him entitled, "Harry Langdon Laughs at Himself." "That," protested Harry, "is terrible! What did you do it for?"

The press agent denied it hotly. It was a mistake. He had sent out no such caption. Absolutely not! "Well," philosophized Mr. Langdon, "Don't do it again."

Although I talked to him for some time there is little to quote. I think he considers the whole process of interviewing, aimless. It is only when the technical side of his work is mentioned that he responds with whole-hearted enthusiasm. He knows percentage, footage, plot construction, what is a good gag, what isn't a good gag, better – better than most specialists in those lines. Speaking of gags he said:

"There are a lot of gags I don't like to use because they are a little raw. The other day somebody came to us with a wow of a gag – a sure laugh. I thought I'd use it and then I got to thinking it over. It was funny but a little shady. Still it wasn't any worse than a couple of hundred others you see in comedies every night. I don't think anyone would have found it offensive – but I wasn't sure. We decided not to use it. There are so many ways of getting legitimate laughs without getting raw about it."

That reminded him of some of the gags in his latest picture now in production. His first five-reeler. He spoke of them with interest. Every once in a while he interrupted himself to praise the individual work of some member in his supporting cast. "She plays this part great, too," was one of his descriptive compliments. Another was, "And let me tell you, he gets that over!"

In detailing the business of one of his gags he got out on the floor and played it out – "So the telephone rings and she wants me to come put the fire out. I pick up the phone and tell her I'm not interested. All the firemen in my station are busy at another fire. 'Ah, come on, put the fire out,' she says. 'Nothing doing,' I says and hang up. But she finally argues me into com-

ing, so I go down with the apparatus all by myself. The fire doesn't amount to a darn. Just a little smoke you could put out with a coat but I grab a hatchet and start beating in the door and smashing the windows and the furniture like this – Wham!





way Harry was. Hard to manage. Bashful. For a long time he couldn't get it into his head why he had to see the people from the papers and magazines. But he was getting a little better now. He would at least see them, even if he didn't talk much.

For statisticians his past can be summed into a paragraph. He was born in Iowa. The stage called him. First "little time," then "big time" like Ziegfeld and the Century Roof. When he got to Los Angeles with a vaudeville act they grabbed him. That's all.

The future is not so easily disposed of. Under the impetus of his fast growing celebrity he may acquire any one of a mode of manners. He may become one of those venerable first-nighters known to all ushers and headwaiters. Or he may take to Doctor Eliot's Five Foot Book Shelf and become one of the three Hollywood intellectuals. Time and interviewers will tell. As it is, he is one knock-out of a comedian and a most amiable young man.

Wham! When I've got the place absolutely wrecked I turn around and find the fire has gone out."

The press agent and I chorused "That's great!"

"Glad you like it," Harry grinned reaching for the last chicken sandwich. "It looks better on the screen than it sounds." Over his right shoulder I caught a glimpse of a cartoon board and an unfinished sketch. The P.A. told me Harry was and is a cartoonist. Harry said, "Oh, sort of one."

"Harry," cried the P.A., with a sudden burst of inspiration, "Here is an idea. Why not make up a lot of little sketches of yourself and send them out for fan photos? What do you think?"

"Nothing doing," Harry vetoed, "I can't see the idea of sitting down and making a lot of sketches of yourself. No, it looks sort of - well - I don't know."

When we left, the P.A. told me that was the



Mary Thurman

By Lisa Huber, Grand-Niece of the Actress

Mary Thurman was born on April 27th, 1893 in Richfield, Utah, the fourth child of Christian Christiansen and Mary Sophia Nielsen Christiansen. She was christened Mary Mavourneen Christiansen, "Mavourneen" meaning "my darling" in Irish. She was known to her friends and classmates as "Von." Mary was born just three months after her older brother, Earl, and two months after her older sister, Iren, passed away from influenza. Their father died when Mary was 11 years old. He succumbed (along with his parents) to the influenza epidemic that swept through town during 1904. In 1905, another of Mary's brothers died at the age of 10. Only Mary and her oldest brother, Ernest Christian (my grandfather), survived to adulthood. Between 1904 and 1906 a large number of the Christiansen family, including aunts and uncles died due to the deadly influenza.

Since her father's passing, Mary's extended family of uncles, aunts, and cousins were involved in her upbringing. The uncles on her mother's side owned a local building called the Star Pavillion. It was built by Mary's grandfather and a few other town fathers. This was used for various recreational activities in the town, such as dances and roller-skating. Mary learned to roller-skate here and entertained many of the local people with her antics. She would later be featured on skates in the Mack Sennett Comedy *Love Loops the Loop* with Charlie Murray and Wayland Trask. This film can be seen at the Museum of Modern Art in New York City, under the title *Raci Palac*. This particular print was distributed in Czechoslovakia, with Czech intertitles.

Mary also became quite an accomplished seamstress – some thing expected of all young Mormon women at that time. This talent was used to make her first Mack Sennett bathing cos



tume, and later, it is recorded that until she became quite famous she made all of her own clothes, both for public appearances and for private wear.

These were of her own design.

She said that she first practiced making the designs for private wear before making the garments for public occasions when she would use more expensive materials. Her inventiveness is witnessed by the large assortment of buttons, belt hooks, and beaded bows that survived the passage of time.

Mary loved animals, and even as a busy performer she kept at least two pets. During one interview with a magazine writer, her little dog "Lady" and large cat "Pete" continually stole the spotlight as they tormented each other. It is believed that she brought "Pete" with her to Hollywood from Utah.

Mary had devised special beds in baskets for each of them. Since "Pete" the cat was older and much larger than "Lady," he often won the battles for Mary's affection.

Mary's childhood home still stands at the Northwest corner of 300 West and Center Street. It is a small two-story with the roof kicked outward on the sides to create room for three bedrooms upstairs. The house is noticeably different from surrounding homes, first, due to its age, and second, because of its old-world style. It has a brick chimney at each end, one attached to a fireplace downstairs in the living room and the other to a potbelly stove upstairs. When electricity and indoor plumbing came to Richfield, a bathroom was built upstairs and the kitchen at the back was remodeled to handle modern appliances.

When Utah finally became a state on January 4, 1896, free public schools began, as provided by the State Constitution. However, a Richfield schoolhouse had already been construct-

Star Trek



Mary's childhood home as it stood in Richfield, Utah years ago...



The same home as it still stands today.

ed in 1895. The Richfield High School came into existence in September 1897, with the ninth grade being added to the school. In 1908-1909 a two-year high school course was given. Mary was involved in many of the plays and excelled in English. She also studied German. Mary was in the first graduating class of 12 students in the Spring of 1910, the year in which her first nephew, my father, was born.

After graduation she attended the University of Utah in the fall of 1911. The listing of her courses includes History,

Elocution, Music, Art, Physical Education, Education, and Educational Psychology. During this time she was also involved in dramatics and she joined the University of Utah Dramatics Group that toured the Wasatch Front

Judge Samuel Richard Thurman, of the Utah Supreme Court. Judge Thurman was born in Kentucky, but his parents brought the small family of four children to Lehi, Utah to raise. Judge Thurman grew up in Lehi and became a polygamist during the years in the 1880's when it had been declared illegal in the territory of Utah, as statehood was being sought. His first wife, Isabella, had eight children, of which Victor was her seventh. The Judge took his second wife, Victoria, 15 years after his first wife. Victor was named after this second wife. Victoria and her little brood were kept in Salt Lake City while Isabella and her children were kept in Lehi. When Victor was old enough he was sent to the University of Utah in Salt Lake City. He attended classes, but did not receive a degree.

Mary's marriage to Victor occurred between school quarters on Jan. 2,



Early poses of Mary from author's collection

annually, performing in each of the little towns down through St. George, Utah. That winter the group was doing two plays, one of which, *Arms and the Man* ended its tour in Salt Lake City in January 1912.

Contrary to popular Hollywood hype at that time, Mary was not a college graduate. In fact, her grades were barely passing. Her poor grades that first quarter of college may

have been due to the courtship with her future husband, Victor Thurman.

Victor Emanuel Thurman was the son of

1912. She was only 18 years old. The story goes that while on the school dramatics excursion to Southern Utah they were married in St. George. Mary's college transcripts show the name change to "Mrs. Thurman" for that winter quarter.

Mary and Victor then returned to Richfield where they found teaching jobs in a nearby town, Salina, in 1913. Victor taught in the middle school and Mary taught elementary where she was very well liked by her students, as read from a note in a book they presented to her when

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she left. Together they put on plays both in the Salina High School and in a local dinner theatre that they remodeled from the old "Opera House." Victor wrote the scripts and Mary would often play in them. One clever play he wrote was entitled *When Julius Sees Her*.

The story told by local people is that both Mary and Victor were interested in Hollywood - she as an actress, and he as a writer. They took a trip there one summer and didn't come back. However, Victor eventually tired of the life and requested a divorce in December of 1919. He immediately married a woman by the name of Mary Desmond on January 4, 1920. He later died in March of 1976 and is buried in the Salt Lake City Cemetery.

Since most all photos and silent movies were black and white, it is often assumed that Mary's features were dark. However, contrary to some Hollywood stories that she was part Irish and English, she was in reality 100% Danish and quite fair. The closest description of Mary's looks is that she was 5 foot 3 inches with auburn or chestnut hair and blue or hazel eyes. Her weight is given as 123 pounds. She was fairly athletic in build and agile on her feet, which was perfect for comedy work and Mack Sennett's bathing beauties.

One Photoplay magazine gives Mary credit for introducing the page-boy (or flapper) haircut. The story is given that one day while on a Mack Sennett shoot she got her hair wet one too many times, wasn't in the mood to curl her hair, and decided to brave a public appearance with the blunt cut hair and bangs. It was a hit, and she turned heads from that point forward until the fad became part of the "flapper" look. All of her publicity photos included this look, although in many of her dramatic roles her hair would be curled, but still short.

From the film references located, Mary's introduction to Hollywood appears to have happened in about 1915. There are several published stories to describe how she broke into show business. The local Richfield version was that she competed at the Sennett studios against other girls, wearing a bathing suit she had made herself. The story was that her bathing suit was quite spectacular and she won a spot with Mack Sennett. However, she made at least two movies with the D. W. Griffith studio prior to her Mack Sennett years.

Another story is as follows and is taken from Billy Doyle's *The Ultimate Directory of the Silent Screen Performers*:

"...She probably would have made teaching a career had she not visited Los Angeles in 1916. While having tea at the Alexander Hotel one afternoon, a director from the D. W. Griffith studio asked her if she had ever thought of going into motion pictures. He asked her to visit the studio, she did, and was signed at once, and within an hour she was working in a café scene."

I have read this story in a *Photoplay* magazine as well, so either Mr. Doyle read the same magazine, or this is probably true. Yet another version is taken from an article written by Harry Carr in *Untold Tales of Hollywood* which is archived by Bruce Long of Arizona State University in the *Taylorology* articles on the internet...

"One girl on the lot became world-famous as the result of a bet. I was standing at the corner of Sennett's office one day with Sam Rork, then a manager, but since a famous producer. 'Sam,' I said, 'I am going to show you what a lot of bunk fame can be.



Above, Mary at Mack Sennett with Ben Turpin in "A Bedroom Blunder."

Below, the irresistible bathing beauty in 1917.



With Ford Sterling and Chester Conklin in
"Beware of Boarders," 1918.



ing their filming.

The Mack Sennett Bathing Beauties were adopted as the pin-up girls for World War I. These girls were often seen in the Keystone Cops adventures, but many were featured in Mack Sennett's other short films. The fast-paced work of the Bathing Beauties was seen as an opportunity for growth and a way to get a foot in the door of Hollywood. Mary Thurman was no exception and played beside such greats as Charlie Murray, Wayland Trask, Louise Fazenda, Ben Turpin, Chester Conklin, and Al St. John. During this period Sennett had photos taken of the Bathing Beauties in their bathing costumes which were distributed in the form of arcade cards throughout the country. There are several series and sizes of cards featuring all of the girls. One series has the name of each beauty displayed on the card. Another was small and was purchased in a strip or included in special boxes of cigarettes. The rest also display the Mack Sennett name and E.A. Evans, the Sennett photographer.

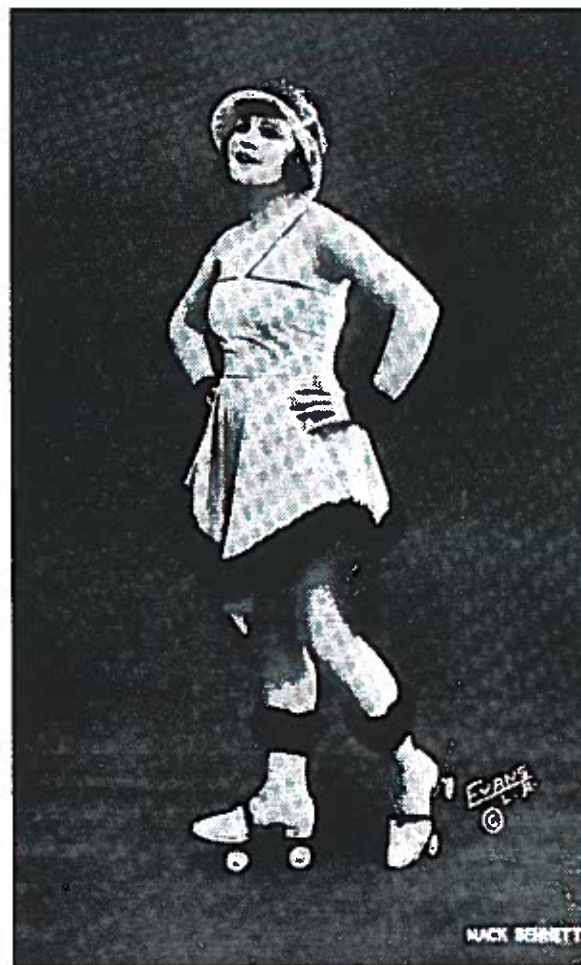
While with Mack Sennett, Mary made eighteen known movies. She was in many movies with Charlie Murray, such as *Love Loops the Loop*, *Whose Little Wife Are You?*, *Friend Husband*, *Watch Your Neighbor*, *Maggie's First False Step*, *Her Fame and Shame*, *A Bedroom Blunder*, *That Night*, *The Late*

I'll make you a bet that I can make the next girl who comes around that corner famous all over the world.' We waited and the next girl who came around the corner was a pretty little school teacher from Utah, named Mary Thurman. It was almost too easy. The first story I sent out about her was athletic. Miss Elinor Sears of Boston had at that moment turned the public mind toward women athletes. We rigged Mary up in a pair of short running pants and posed her with javelins, vaulting poles and what not. With the valiant assistance of a couple of college coaches, we invented a fine line of athletic records for her. Also we tactfully graduated her from Vassar. I don't know how much Miss Thurman's running pants had to do with it, but the story was sent around the world and they are still sending postcards with her athletic pictures. Her leap to fame aroused great jealousy in the studio. I remember that one man comedian remonstrated with me furiously. 'Say,' he growled, 'I just betcha a lot of the men in Vassar couldn't make them records.'

This is the only reference I have ever seen about Mary attending Vassar. All articles from Hollywood state "University of Utah graduate," which leads me to believe that the entire story may merely be a boast or about another of the "beauties." None of the "athletic pictures" he describes have surfaced, that I am aware of, although Mary was often described as "athletic."

Mary's first movies were *Spell of the Poppy* and *Sunshine Dad* at the D.W. Griffith movie studio. She played beside DeWolf Hopper in the latter film. Interestingly enough, DeWolf was married to Hedda Hopper, the columnist, and their son, DeWolf Hopper, Jr. played the baby in this film. DeWolf Hopper, Jr. continued in show business and is best known for his portrayal of Paul Drake in the classic television series, *Perry Mason*.

In his book, *The Ultimate Directory of the Silent Screen Performers* Billy Doyle also gives Mary Thurman credit for playing in *The Lamb* and *Double Trouble* in 1915 with Douglas Fairbanks. But official listings on those films do not credit her and it is believed that she was still living in Richfield dur-



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Mary in the center of her film companions embarking for a trip overseas. Maurice Tourneur, second from left; Allan Dwan in bowtie.

Lamented, Pinched in the Finish, His Last Laugh, and Bombs! Charlie Murray had worked with such Sennett beauties as Mabel Normand, Gloria Swanson, Phyllis Haver, and Marie Prevost, but Charlie always made it clear that he thought Mary Thurman was the most beautiful of the Mack Sennett girls.

Mary was well known as a comedienne in her hometown. These Sennett two-reel films were also being shown in Richfield as the opening movie prior to the feature film. But her name was in the newspaper *The Richfield Reaper* with the headline "Home town Girl can be seen tonight at the Rex Theatre." The advertisements for these movies always printed her name larger than the star with "Richfield's Own Mary Thurman." You wouldn't have known Charlie Murray was even in the film.

It was at the end of 1918 that Mary decided she was tired of comedy and wanted to take on more serious roles. Billy Doyle says that she, as many of the bathing beauties, went to Mack Sennett and asked to be released from her contract. He agreed, but said there would always be a place for her in his studio. She never returned.

When Mary Thurman's movies first arrived in the little town of Richfield, it was at least a year delay after their release from the Hollywood studios. Only a few of her films ever made it to this little town, but were well-acknowledged by the local newspaper, the *Richfield Reaper*. The first movies to arrive were those from the Mack Sennett studios. On February 24, 1917, the following appeared in the *Richfield Reaper*:

"Mrs. Von Thurman, formerly of this city and who is now connected with the Thomas Ince studios, will be seen at the Bonny in a new Keystone Comedy, *His Last Laugh*..."

The Bonny Theatre then announced in their ad in March of 1917, "Mrs. Von Thurman, Richfield's Triangle star in a Keystone Comedy entitled *His Last Laugh*." This article appeared in a March 1919 issue:

Film Star Visits Her Old Home Town

Mary Thurman Makes Richfield a Delightful Visit - Has Forsaken Comedy For the Higher Work of Drama and is Successful

Richfield, heedless of the warnings given in holy writ, has been entertaining an angel unawares recently. This time it was an angel of the screen who came here, no other than a product of this city, Mrs. Mary C. Thurman, known to the film world as Mary Thurman. She had been in New York working in a picture for the Hearst syndicate and was returning to her labors with the Paramount people at Los Angeles.

Mrs. Thurman has forsaken comedy for the legitimate drama and is fast making a big name for herself in this line as she did in comedy. She is deeply in love with her work and has no notion of returning to the quieter walks of life. She visited her mother here, Mrs. Mary Christiansen, and had all her old friends and relatives call on her. She looks the same innocent, unspoiled and pretty girl that she did while in her high school days here, but the lure of the camera has her in its spell, and the big world is before her. However, she does not forget her home town, her people and their ways.

In October, this article appeared:

Richfield Girl in Pictures at Rex Theatre Thursday

Miss Thurman and Charlie Murray appear with a splendid cast in *That Night*, which is full of exceedingly funny situations, many of them entirely new in this production. There is a mix-up of weddings - several couples who, in the melee, find it quite confusing as to who is married to who-to whom! But the tangle is unwound by pretty little Mary and Charlie Murray, who, as the handsome hero, comes to the rescue of all concerned, only to find that virtue is its own reward, and he has thereby won for

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himself a fortune.

However, early in January of 1920, "Wednesday, Jan 21st. Talk about Eliza crossing the ice! She wasn't 1,2,3 with the way the ceiling was crossed, via the chandeliers by William Russell in the 5 part feature *This Hero Stuff*." Mary starred with William Russell in this film but the Rex Theatre didn't realize it to place in their advertisement.

On January 27, 1920 at the Rex Theatre "MARY THURMAN in a 2 part comedy *Friend Husband*. At the top of the page in a small box is this announcement, "COMING SOON Mary Thurman in 2 big feature pictures of 6 reels."

On January 31st of 1920, the Rex Theatre put this ad in the Richfield Reaper: "Effective today, Saturday, January 31st, we will be closed until further notice. We regret this however, but stand ready to help wipe out the dreaded 'flu.' We trust that it will not last long and sincerely hope that those who are afflicted with this disease may speedily recover. Sincerely, REX THEATRE". Then they went on to list the movies that would be showing in February if the 'flu' was contained, including "MARY THURMAN in *The Prince and Betty*."

In the March 13, 1920 issue, the following advertisement is seen for the Empire Theatre, "Wednesday, March 17th MARY THURMAN Richfield's Own and William Russell in the 7 part feature *The Valley of Tomorrow* Prices 20¢ and 30¢." The Rex Theatre later retaliated with "Thursday, *The Valley of Tomorrow* featuring Utah's Own MARY THURMAN with William Russell in a wonderfully gripping Western story."

On July 5th of 1920 the following was seen, "Saturday MARY THURMAN supporting Bryant Washburn in *Poor Boob* A Paramount Picture. Simpson Hightower was 'Simp' by name and 'simp' by nature. Making mistakes was his forte. Two-part comedy."

In October of 1921, the following advertisement was placed by the Kinema Theatre, "Kinema Theatre presents Richfield's own MARY THURMAN loved by everybody in *In The Heart of a Fool*. William Allen White's powerful epic of American Life, an Allan Dwan Production with all-star cast of super excellence." On October 6 of 1921, the Kinema Theatre had made a deal with Mary Thurman so that local fans could get autographs, "Free Autographed Photographs of Our Local Movie Star MARY THURMAN. Fill out space below and mail to the office of the Kinema Theatre."

The Headline on November 23, 1922 reads:

RICHFIELD'S OWN COMES TO KINEMA ON FRIDAY NEXT

Mary Thurman Will Be Seen Friday in *Lady of Long Acre*

Mary Thurman, one of the foremost screen actresses whom Richfield so proudly calls her own, will be seen at the Kinema in a matinee and an evening performance in the William Fox production, *Lady of Long Acre*, which gives this star splendid opportunities to be at her best. William Russell, the celebrated screen artist, will be Miss Thurman's "side kick." The Kinema's ad for the movie was "MARY THURMAN and William Russell in a William Fox Production *Lady of Long Acre*. The story does not lag for a moment - a quality that has been evident in most of the Fox productions. George E. Marshall has directed the play with much skill, and Mary Thurman makes a delightful heroine. RICHFIELD IS PROUD OF HER MARY, AND IN THIS PRODUCTION SHE WILL NOT DISAPPOINT YOU..."

The Christmas paper for that year reads "Xmas Special, William Fox presents MARY THURMAN (Richfield's Own) in *The Primal Law*, A thrilling story of adventure and mystery in the West."

On December 20, 1919, Moving Picture

World announced "Mary Thurman being sued for divorce by her husband, Victor E. Thurman. They were married on January 2, 1912. She is currently playing in an Allan Dwan feature." On January 10th, 1920, the following article appeared in the Richfield Reaper:

CALIFORNIA PAPER PUBLISHES STORY OF LOCAL GIRL

Local People Will be Surprised to Learn that Mrs. Thurman Received Degree From the University of Utah

The Los Angeles Examiner of December 22 has the following little romantic story that has more or less local interest:

The story of how a childhood love was blasted by a grown-up ambition was told yesterday by Mary Thurman, picture actress, named as defendant in an action for divorce. Her husband, Victor E. Thurman, son of Supreme Court Justice Samuel R. Thurman of Salt Lake City, is the Plaintiff. While declaring that the separation was mutual "to test each other's love," the actress asserted that it was "ambition" that ruined their childhood romance. The star also said that the fact that she was "busy" prevented her from bringing the action and that while she was absorbed in her art her husband "beat her to it." She recalled the days when she was a "little school teacher" and how they learned to love each other when they met in the same classroom in school. Miss Thurman, as she is known on the screen, expressed the greatest admiration and respect for her childhood mate, but declared that her marriage was a "childish mistake. My friendship for my husband began," she said, "when we were both in the high school in Salt Lake City. We studied together and were in many of the same classes. We decided then to get married and went to St. George, Utah and were married in January, 1912. After this we finished our courses at the Utah University and won our degrees of B. A. Our marriage was a love match. After graduation we taught school together. I went to Richfield, Utah, and taught in the kindergarten and third grade there. We were very happy then. Later we came to California on a pleasure trip. We decided to remain here. I wasn't very happy, though and decided to do something. My husband was enthusiastic about my entering the movies, so I did. He became a writer. When we mutually agreed to separate for a time to test our affection. We then discovered that we were not mated. Although we agreed to go different ways my husband is just as enthusiastic about my success in my work as I am. And I am anxious that he succeed at his writing. We are much in the same line. It is right that we should not be together. My marriage has changed my whole life. It was beautiful and a wonderful experience. I have no regrets.

"I was a mere child, however, and did not sense what I was doing. I don't believe in young marriages, especially if one enters a profession like mine. It is not true that my husband met me when I came to Salt Lake City with a show. I was hurt when they said that for it is not true. I never was on the legitimate stage and have only played in amateur dramatics in school. I guess I did desert Victor, but it was all understood.

"I have decided to stay in the movies and will work very hard. You will not know me by my past performances."

It was at this point that Mary's career started to take off. In 1919 she made *The Prince and the Betty* with Boris Karloff and William Desmond, *This Hero Stuff* with William Russell, and *Spotlight Sadie* with Mae Marsh. Mary also did *The Poor Boob* with Bryant Washburn, and *Valley of Tomorrow* with William Russell. In 1920, Allan Dwan picked Mary up for his movie, *In the Heart of a Fool* with heart-throb James Kirkwood.

In 1920 Fatty Arbuckle asked Mary to play beside him in his

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picture *Leap Year*. It is the story of a wealthy young man looking for a wife. He finally realizes that the woman for him is his uncle's nurse (Mary Thurman), but of course, this is forbidden, and he could lose his fortune if he marries her. There are many comic turns before he and Mary are finally united.

But on Labor Day of 1921, Arbuckle was arrested for manslaughter. He had thrown one of his famous hotel parties and a "disreputable starlet" by the name of Virginia Rappé fell seriously ill at the party and died a few days later. He was blamed for her death and the newspapers grabbed the story and turned the event into a major scandal. Fatty's career was ended. Although he was finally acquitted of any wrong doing on the third trial, two years later in 1923, his popularity would never be the same. Due to the media damage, the film, *Leap Year* would never be released in the United States. It did reappear years later and can be found on video-cassette.

Then in 1920, William S. Hart asked Mary to play along side him at his studios. Called *Sand*, this was a Western about a young man (Hart, aged 56) who comes to a small western town to be a station agent for the railroad, falls in love with Mary, but several twists and encounters with evil befall them before they end up as permanent sweethearts.

In 1921, Allan Dwan again asked Mary to star with James Kirkwood in *The Scoffer*. This required that she move to New York City. She was seen as a real talent in this film. That same year Mary played in *Bare Knuckles* with leading man, William Russell. Allan Dwan picked her up again to play beside Monte Blue in *A Broken Doll*, and then to star in *The Sin of Martha Queed*. She also starred that year in *The Lady from Longacre* beside William Russell, and the Western, *The Primal Law* with Dustin Farnum.

Through all of the work with Allan Dwan, it isn't surprising that a romance would blossom. In about 1920 the following newspaper article appeared, in Hollywood:

Cupids Capture of Mary Thurman Near

The caption under her photo reads, "Mary Thurman, whose reported engagement to Allan Dwan is being discussed by friends of each." "Mary Thurman, vivacious and beautiful film star, and Allan Dwan, noted director and producer, are soon to wed, according to a rumor current in Hollywood yesterday. Both are in the East, working where the story is also being told. She has had important roles in many pictures directed by Dwan and their romance is said to be well known to their intimate friends. It is said to have extended over a period of several months and confidantes say Miss Thurman has given expression to her feelings in no uncertain terms."

Allan Dwan, was born on April 3, 1885 in Toronto, Ontario, Canada. He is reported to have directed more than four hundred films in his career. He was one of the earliest and most clever directors, and always admired D.W. Griffith's work. At one time he was extremely sought after, but was a bit difficult



Mary with William S. Hart in "Sand," an early big break in feature drama

to work with and was eventually given lesser films to direct. He left Hollywood to direct films in New York, which pleased all who were involved. Mary's movies with him were all filmed in New York. Unfortunately, the marriage between Allan Dwan and Mary Thurman never took place. In fact, this romantic trivia barely survives and is documented no where else. Dwan died on December 28, 1981 in Woodland Hills, California.

Mary's last film for Allan Dwan was *Zaza* in 1923 with Gloria Swanson in the lead. Gloria Swanson and Mary Thurman both started at the Mack Sennett studios as bathing beauties together. Even though there are photos of Gloria in her bathing costumes, Gloria went to her grave denying that she was ever a bathing beauty, as it was beneath her character. From an interview of Gloria Swanson in 1981 where she describes one scene in *Zaza*, it becomes noticeable that feelings may not have been good between the two actresses. There was a staged "cat" fight in the film and Mary Thurman was the victim with Gloria chasing Mary around the room, tearing at her dress, throwing her on the floor and ripping off her blonde wig. The only problem was that the contact was real! Even Gloria stated that Mary steered away from her during the rest of the shooting of that film and Gloria seemed proud of this as she described the fight and the follow-up.

When Mary was at her peak from about 1919 to 1922, she starred with some of Hollywood's most dreamy male stars. My mother knew and had seen all of them in the films, but William S. Hart is probably the most remembered. Dustin Farnum was born on May 27 1874 in New Hampshire. He was one of the earliest Western film stars. Mary co-starred in *Primal Law* with him in 1921. He died July 3, 1929 in New York City of "kidney troubles." William Russell was born in New York City on April 12, 1884. He was extremely versatile. As well as being a leading man in the silent era, he was a writer, director, and producer. He died February 18 1929 in Beverly Hills of pneumonia. Mary co-starred in *This Hero Stuff* (1919), *Valley of Tomorrow* (1920), and *Bare Knuckles* (1921) with Mr. Russell, Monte Blue, or George Montgomery Blue,

SlapStick!

was born on January 11, 1890 in Indianapolis, Indiana. His entry into films was as a screen writer and stuntman. Late in his career he made many guest appearances on such TV shows as *Rawhide*, *Adventures of Rin Tin Tin*, and *The Lone Ranger*. He died February 18, 1963 of a heart attack in Milwaukee, Wisconsin. Mary was in *Tents of Allah* (1923) and co-starred in *A Broken Doll* (1921) with Mr. Blue. William S. Hart was born on December 6, 1864 in Newburgh, New York. He is one of the most famous of the Western actors. He was also one of a few "legitimate" actors, having studied acting and performed on Broadway. However, he like several other actors of the era, took a major blow to his career during the twenties when Hollywood's morality was being questioned by the public, as a paternity suit was filed against him. He died the 23rd of June, 1946 in Newhall, California. Mary starred in *Sand* (1920) with Mr. Hart. Mr. Hart was 56 years old when he played Mary's love interest and she was only 26. Richard Barthelmess was born on May 9, 1895 in New York City. He was the son of a wealthy importer and an actress. He wanted for very little while growing up. During one summer off from college, he joined a film company in Connecticut. The company went bankrupt, but it didn't stop him from going to New York City the following summer. He met D. W. Griffith and was able to prove to him that he had more than good looks. Mary was in *The Bond Boy* with Mr. Barthelmess in 1922. He died on August 17, 1963 in Southampton, New York, of throat cancer. James Kirkwood was born February 22, 1875 in Grand Rapids Michigan. He was 6'1" tall. He entered films in 1909 and worked for D.W. Griffith. He turned to directing in 1912 and continued until the 20's when he went back to acting. He made a couple of appearances on TV in *The Rifleman*, and *The Lone Ranger*. He died August 24, 1963 in Woodland Hills, California. Mary was in *In the Heart of a Fool* (1920) and starred in *The Scoffer* (1921) with Mr. Kirkwood. Charles Emmett Mack was born on November 25, 1900 in Scranton, Pennsylvania. He died on March 17, 1927 in Riverside, California in an automobile accident. Mary co-starred with him in *Down Upon a Suwannee River*.

In 1921, Director William Desmond Taylor cast Mary Thurman as Dolly Dunston in *The Green Temptation*. This was not a leading role, nor was the film of any particular interest. It was a film about Apache life and a couple of scoundrels. Most of the reviews of it were poor. However, the one interesting fact is that it was the last film that Taylor would direct, as he was murdered on February 1, 1922. The movie was released in March 1922.

Mr. Taylor's murder sent another shock wave through Hollywood and the film industry. It was another "wet blanket" on Hollywood's fun. In fact, "Fatty" Arbuckle, who was a close friend of Taylor's, was sitting at the counsel table awaiting the verdict on his second trial for his charges in the death of Virginia Rappe, when he was given the news about the murder. The inquisition into Taylor's murder would go on for years.

William Desmond Taylor was born William Cunningham Deane-Tanner in Carlow, Ireland in about 1890. He immigrated to America and entered the film world as an actor in 1912. Later he became a director and quite influential until his death. He was found shot in the chest with a single bullet, not minutes after Mabel Normand left his home. His murder was never solved, although belongings of Mary Miles Minter were found in his bungalow. Her career was ruined by the discovery, as she was quite young, and Mabel Normand's career suffered a setback.

Bruce Long, of Arizona State University, has gathered all of the stories of the era that include Mr. Taylor and placed them

on a web site called "Taylorology." It is a wonderful looking glass into the teens and early twenties in Hollywood.

I was always told that Mary Thurman had a companion – a woman – who traveled everywhere that she was required to go. This woman was either a "dresser" or a companion to add civility to a single woman traveling alone. There are several photographs of Mary with another woman. I was always told that the other woman in the photographs was the very woman who had traveled with her. However, with some expert advice on period dress, and by comparing these photographs to those taken later in films, I now understand that the photos I have are of a very young teenage Mary, standing with a girlfriend or cousin. The large tinted portrait that I have under an oval glass is of an even younger teenager. These aren't even related to Mary's film era. Mary DID have a girlfriend, however, and this was Juanita Hansen. Juanita Hansen, also known as Juanita Parsons, Wahneta Hanson and Watnetta Hanson, was born on March 3, 1895 in Iowa. At one time she was also a Mack Sennett bathing beauty, and became quite famous with a couple films and serials she did early on before Mary met her. Juanita developed a drug problem, however, and was in and out of drug re-habilitation programs. She tried to "come out of the closet" with her addiction at one point, possibly for publicity, or possibly, as she stated, so that others might not suffer the same consequences as she. She wrote a series of articles appearing in the *New York American* magazine starting in April of 1923. These articles detailed her addiction from start to finish. Unfortunately, she relapsed after Mary's death. Following an accident with scalding water, she was given morphine to relieve the pain and became hooked once more.

Again, this was when Hollywood was being scrutinized, and this revelation did not help her career. There was a period in her life where she made no films at all but did do some vaudeville. It was during this time that she was close to Mary Thurman. Although she claimed they were friends a total of 10 years, it is not known if they were friends at the Mack Sennett studios. This would put their friendship beginning in 1915.

Juanita Hansen accompanied Mary's body home from New York City, and the family story is that Juanita inherited all of Mary Thurman's estate. Juanita Hansen died on September 26, 1961 in West Hollywood, California.

About a year after the murder of William Desmond Taylor, Mary's popularity seemed to wane. Although she was playing beside many well-known names such as Harrison Ford, Maurice Costello, Tyrone Power, Sr., Basil Rathbone, and Gloria Swanson, her roles were lesser roles. Where seven of her films were released in 1921, only two were released in 1922. Five were released in 1923, eight in 1924, six in 1925 and 1 was released after her death in 1926. Those last films in which she took the starring role included *The Wives of the Prophet*, *The Fool*, and *Down Upon a Suwannee River* (1925). It is hard to say if her popularity was again on the rise when she died. Her obituary stated that she had seven films waiting to go into production when she succumbed.

The published story is that while on location in Florida in 1925, starring in *Down Upon a Suwannee River*, Mary caught malaria. She fought it off, but continued to do work. She was not able to overcome it and eventually went back to New York City. Mary was not doing well and was admitted to the Flowers Hospital where she collapsed with pneumonia. Her mother, Mary Sophia Christiansen, was called from the West in Richfield, to be by her side. Because her mother didn't have the money, my grandfather, Ernest Christiansen, paid for the train ticket. Mary's dying wish was to return home to Utah. Juanita Hansen stated that she was also by her side during those last few days. Mary Mavourneen Christiansen Thurman died on



Tuesday, December 22, 1925 in the Flowers Hospital of New York City.

ILLNESS FATAL TO FILM STAR

One of State's First Celebrities
Dies in East of Pneumonia

Mary Thurman, one of the first girls from Utah to achieve stardom in the moving picture world, died late Tuesday night, December 22, 1925, in the Flowers Hospital of New York City, according to word received yesterday. Death resulted from pneumonia after an illness of several weeks. Her mother, Mrs. Mary S. Christiansen of Richfield was with the talented Utah girl when death came.

So reads the first paragraph of her obituary from the December 24, 1925 *Salt Lake Tribune*. Earlier that day, the following was seen in the *New York Times*:

MARY THURMAN DEAD

Motion Picture Actress to Be Buried
at Old Home in Utah

Mary Thurman, motion picture actress who started with Mack Sennett's comedies and later played in *The Fool* and *Wildfire*, died Tuesday night of pneumonia in Flowers Hospital. She had been intermittently ill since she had made a picture in Florida last year. Her body may be viewed this morning and until 2 PM at the Plaza Funeral Home, 40 West Fifty-eighth Street. Mrs. Mary Christiansen, mother of Miss Thurman, and Juanita Hansen, former motion picture star, Miss Thurman's chum, will accompany the body to Richfield, Utah, where Miss Thurman was born twenty-five years ago and where services and burial will take place.

Another obituary ran in the December-30th *Variety* magazine. Her death became front-page news as it spread to the little town of Richfield, Utah. True to her word, Juanita Hansen attended the body, along with Mary's Mother, Mary Sophia, to Salt Lake City, via train. They arrived on Sunday, December 27, 1925. On Monday at Salt Lake, both Juanita and Mary Sophia, were taken by car to Richfield, but the body continued on its lonely journey by train back home.

Mary's body arrived in Richfield later that day and on Tuesday morning (a full week after her death) at 9am it was to lay in state at the Kinema Theatre so that all who wished could pay their final respects. However, it was decided that in order to handle the crowds that the body would remain at the Warner Funeral Home before and during the memorial. Then, at 2pm, the memorial was held in her honor. The *Richfield Reaper* stated that Juanita Hansen spoke at the memorial and said that for the last ten years she had been the "most intimate" friend of Mary Thurman and that she had cancelled several contracts just to be able to accompany her body from New York to Richfield. The newspaper says she "was overcome with emotion when she rose next to say a few words in honor of her famous departed friend. With tears in her eyes and in her voice she related some incidents during the last few days of life of Mary Thurman and no eye in the audience was dry when she concluded her short address with the sentence: 'And now I have fulfilled my mission and brought her home to you.'"

There were several wires read, one from Governor George H. Dern, another from Supreme Court Justice and Mrs. S. R. Thurman, who were Mary's in-laws prior to her divorce. Also, the Mayor of Salt Lake City, the two Salt Lake newspapers, and one from the manager of the Famous Players-Lasky Corporation. Then the newspaper states, "Floral tributes came from all parts of the United States and were of exquisite beauty. One of the most conspicuous among the fragrant offerings

was an immense piece consisting of ferns, sweet peas and orchids, sent by Allan Dwan..." This was a fitting tribute to her from this former romantic interest.

The body continued to lie at the Warner Funeral Home that night and the next morning, which was Wednesday, December 30. A funeral was then held at 2pm in the Richfield Second Ward. After the funeral services there was a long line of cars that followed the body to the Richfield Cemetery where Mary Thurman was buried in a corner of the Christiansen Family plot. In Mormon tradition, the grave site was dedicated by Mary's uncle, Soren Christiansen with all family members quietly gathered around. This was a very solemn prayer meant to protect her remains until the second coming of Christ.

Filmography

Wives of the Prophet, The (1/1926) Laura Neil (filmed in Shenandoah Valley, VA. With Maurice Costello

Wildfire (1925) starring Aileen Pringle (Not listed in credits. Billy Doyle & newspaper articles give her credit). Another "Wildfire" was filmed in 1915. She is not given credit for this film either.

The Fool (11/15/1925) Pearl

Down Upon a Suwannee River (10/1925) Mary Norwood - LOC has original (Filmed on location in Florida. This is where Mary caught pneumonia) She co-starred with Charles Emmett Mack

A Little Girl in a Big City (7/1925) Mrs. Howard Young

The Necessary Evil (5/17/1925) Hattie.

Back to Life (2/22/1925) Jane Porter.

The Mad Marriage (2/1925) With Harrison Ford, Maurice Costello

The Law and the Lady (12/18/1924) ... Minerva Blake. With Tyrone Power Sr. & Maurice Costello

Playthings of Desire (12/15/1924) Anne Cabot.

Greater Than Marriage (11/16/1924) Venetia. With Tyrone Power, Sr.

For Another Woman (11/1/1924) With Tyrone Power Sr.

Those Who Judge (1924) Katty Drexel.

Trouping with Ellen (1924) ... Lil. With Basil Rathbone, Tyrone Power Sr, and Helene Chadwick.

The Truth About Women (1924) ... Nona Boyd. With David Powell.

Love of Women (1924) ... Veerah Vale.

A Bride For a Knight (1923) ... Jean Hawthorne. With Henry Hull

Wife in Name Only (1923) ... Philippa L'Estrange. With Tyrone Power Sr.

The Tents of Allah (1923) Elaine Calvert. With Monte Blue.

Does It Pay? (1923) ... Marion.

Zaza (1923) ... Florianne. With Gloria Swanson.

The Green Temptation (1922) ... Dolly Dunston.

SlapStick!

Also listed as *Great Temptation*

The Bond Boy (1922) With Richard Barthelmess.
aka *The Bondboy* (1922) (USA: poster title) (LOST)

The Sin of Martha Queed (1921) ... Martha Queed
(BFI has a copy)

The Lady From Longacre (1921) .. Princess Isabel/Molly
Moncke With William Russell (LOST)

The Primal Law (1921) ...Janice Webb. With Dustin Farnum

A Broken Doll (1921) ... Harriet Bundy. With Monte Blue
(LOC has a copy)

Bare Knuckles (1921) ... Lorraine Metcalf. With William
Russell) (LOST)

Leap Year (1921) With Fatty Arbuckle
(LOC has a copy) aka *Skirt Shy* (1921)

The Scoffer (1921) With James Kirkwood (LOST)

Sand! (1920) ... Margaret Young. With William S. Hart (Copy at
LOC and at Eastman House)

In the Heart of a Fool (1920) With James Kirkwood (LOST)

Valley of Tomorrow (1920) With William Russell (LOST)

The Poor Boob (1919) With Bryant Washburn (LOST)

Spotlight Sadie (1919) ... Hazel Harris. With Mae Marsh
aka *The Sainly Show Girl* (1919) (LOST)

This Hero Stuff (1919) With William Russell (LOST)

The Prince and Betty (1919) With William Desmond & Boris
Karloff (LOST)

Ladies First (1918) With Chester Conklin & Harry Gribbon

Love Loops the Loop (1918) ... Lulu of the loop. With Charlie
Murray & Wayland Trask (MoMA has copy)

Whose Little Wife Are You? (1918) With Charlie Murray

Friend Husband (1918) With Charlie Murray & Wayland
Trask

Watch Your Neighbor (1918) With Charlie Murray &
Wayland Trask

Maggie's First False Step (1917) With Louise Fazenda and
Charlie Murray

Her Fame & Shame (1917) With Charlie Murray

Roping Her Romeo (1917) With Ben Turpin, Polly Moran,
Slim Summerville

The Betrayal of Maggie (1917) With Chester Conklin, Louise
Fazenda and Charlie Murray

A Bedroom Blunder (1917) With Charlie Murray, Wayland
Trask, and Ben Turpin. Aka *Room 23*

That Night (1917) With Charlie Murray and Wayland Trask

The Late Lamented (1917) With George Binns

Pinched in the Finish (1917) With Ford Sterling & Harry
Gribbon

His Last Laugh (1916) With Ray Griffith & Mal St. Clair

Bombs! (1916) With Charlie Murray & Louise Fazenda

The Scoundrels Tale (11/9/1916) With Edgar Kennedy
Also listed as *A Scoundrels Toll*

His First False Step (6/18/1916) With Chester Conklin

The Stone Age (1916) With Al St. John

Sunshine Dad (4/23/1916) (uncredited) with DeWolf Hopper
Sr. (also known as *Knight of the Garter*)

Through the Skylight with Henry Hull (from the book *Stars
of Photoplay* written in 1924)

The House of Betty - Pathe

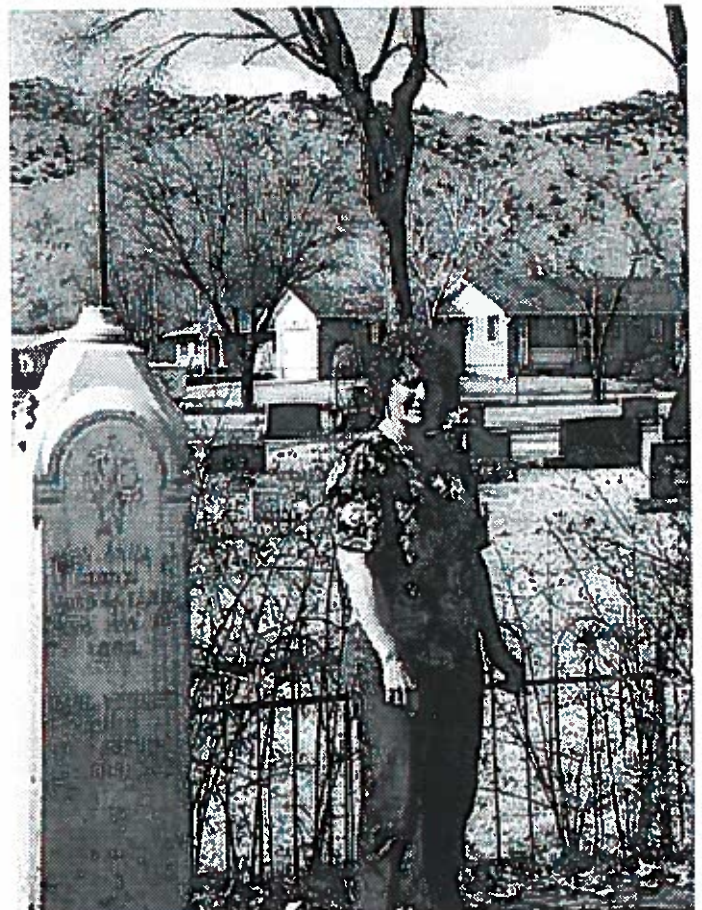
Humming Bird With Gloria Swanson. *No credit given.*
Listed in Mary's obituary.

Spell of the Poppy (May 9, 1915) (D. W. Griffith-Director)
Mary says this was her first movie in a July 1919 interview
with *Photoplay* magazine. She also says she was in DeWolf
Hopper's "first screen offering." That was *Don Quixote* (Dec. 19,
1915 D. W. Griffith - Supervisor), and Mary is not listed in that
movie. However, Hopper made *Sunshine Dad* in 1916, and
Mary was given credit for that movie (see above).

Double Trouble (1915) With Douglas Fairbanks
Thurman not credited - per Billy Doyle

The Lamb (1915) With Douglas Fairbanks
Thurman not credited - per Billy Doyle

Below: The author at the Christiansen family plot, Utah.



CHAPLIN KEYSTONE COMEDIES

A COMPREHENSIVE CAST LISTING

by Phil Posner

This Chaplin-Keystone cast list is, I believe, the first attempt to compile a comprehensive listing of all of the players in each Chaplin-Keystone comedy released in 1914.

In creating this list I started with an amalgam of previous cast listings from various books comparing them with the films themselves. A number of errors popped out immediately, notably the crediting of Fritz Schade for roles he did not perform, and the existence of a frequently mis-identified "mystery girl" who I am now tentatively identifying as Gene Marsh. (See note to "His Favorite Pastime").

With the help of Sennett scholars Steve Rydzewski, Brent Walker, Rob Farr, Bo Berglund, Glenn Mitchell and Pierre Pageau, who offered suggestions, changes and additions, I went through the films one by one (with the exception of the lost "Her Friend the Bandit") and determined to the best of my ability who appears in each film, using stills from various books and freeze-framing the various films for face comparisons. In cases where I omitted listings given in other sources (i.e. Robinson), it is because I found no evidence for them upon close viewing of the films.

It is my hope that other scholars can add to, amend and improve this list, which I consider by no means complete.

Making a Living

Charles Chaplin (Swindler); Henry Lehrman (Reporter); Chester Conklin (Policeman/Bum); Alice Davenport (Mother); Virginia Kirtley (Daughter)

Kid Auto Races at Venice

Charles Chaplin (Tramp); Henry Lehrman (Film Director);

Mabel's Strange Predicament

Charles Chaplin (Inebriate); Mabel Normand (Mabel); Harry McCoy (Boyfriend); Chester Conklin (Husband); Alice Davenport (Wife); Al St. John (Bellboy); Billy Gilbert* (Bellboy); Billy Hauber (Hotel Guest)



Between Showers

Charles Chaplin (A Masher); Ford Sterling (A Rival Masher); Emma Clifton (Lady in Distress); Chester Conklin (Cop); Sadie Lampe (His Girlfriend)

A Film Johnnie

Charles Chaplin (The Film Johnnie); Edgar Kennedy (Director); Ford Sterling (Himself); Roscoe "Fatty" Arbuckle (Himself); Henry Lehrman (Himself); Virginia Kirtley (The Keystone Girl); Minta Durfee (Actress/Woman in Audience); Hank Mann (Prop Boy); Harry McCoy (Fireman / Audience Member); Frank Opperman (Audience Member with handlebar mustache); Billy Gilbert* (Usher); Billy Hauber (Audience Member); George Nichols (Actor in Film)

N.B.: Previous filmographies credit Mack Sennett in the role of the director. A closer look reveals that the part is played by Edgar Kennedy.

Tango Tangles

Charles Chaplin (Topsy Dancer); Roscoe "Fatty" Arbuckle (Musician); Ford Sterling (Band Leader); ? (Hat Check Girl); Edgar Kennedy (Dance Hall Manager); Chester Conklin (Guest in Police Costume); Minta Durfee (Dancer); Billy Hauber (Flautist); Glen Cavender (Drummer/Guest in Cone Hat); Alice Davenport (Guest); Al St. John (Guest in Convict Costume); Frank Opperman (Clarinetist/Guest); Billy Gilbert* (Guest in Cowboy Hat); Dave Morris (Dance Organizer); Hank Mann (Guest in Overalls)

N.B.: The role of the Hat Check Girl is often credited to Minta Durfee, but this is in error. Durfee appears as one of the guests in the dance hall.

Slapstick



Charlie with the tentatively unidentified hat check girl from "Tango Tangles"

His Favorite Pastime

Charles Chaplin (Tramp); Roscoe "Fatty" Arbuckle (Drunk); Peggy Pearce (Beautiful Lady); Edgar Kennedy (Bullying Patron at Bar); Harry McCoy (Patron at Bar); Gene Marsh (Member of Household); Billy Gilbert* (Shoeshine Boy); Billy Hauber (Shoeshine Customer)

N.B.: The petite but buxom young actress who debuts in a very minor role in this film went on to perform many roles in Chaplin's Keystone. Playing key parts such as the pretty patient in "Laughing Gas", Garlico's assistant in "The Property Man", the love interests in "Recreation" and "His New Profession", Clarice the secretary in "The New Janitor" and the landlady in "Those Love Pangs", she has never been properly credited. She is often mistakenly cited as Minta Durfee, Norma Nichols or Rhea Mitchell. In her last appearance as one of King Lowbrow's cavegirl wives in "His Prehistoric Past", she is usually credited as Gene Marsh and it is this name that I have settled upon until further evidence appears.

Cruel, Cruel Love

Charles Chaplin (Lord Helpus/Mr. Dovey); Minta Durfee (The Lady); Edgar Kennedy (Lord Helpus' Butler); Billy Hauber (Gardener); Glen Cavender (Doctor); Billy Gilbert* (Ambulance Attendant); ? - (Maid)

N.B.: Previous Chaplin filmographies list Chester Conklin and Alice Davenport in the roles of Chaplin's butler and Durfee's maid respectively, but viewing the film clearly reveals this to be in error. The actress playing the maid has not yet been identified, but it is the same actress who played Conklin's girl in "Twenty Minutes of Love".

The Star Boarder

Charles Chaplin (The Star Boarder); Minta Durfee (Landlady); Edgar Kennedy (Landlady's Husband); Gordon Griffith (Their Son); Alice Davenport (Boarder photographed with Landlady's

SlapStick!

Husband); Phyllis Allen (Boarder); Billy Gilbert* (Boarder); Harry McCoy (Piano Playing Boarder); Al St. John (Boarder)



Keystone Mabel, often called the "Female Charlie Chaplin," was one of the most popular stars of the silent era

Mabel At The Wheel

Charles Chaplin (The Villain); Mabel Normand (Mabel); Chester Conklin (Mabel's Father); Mack Sennett (Rube/Newsman); Harry McCoy (Mabel's Boyfriend); Edgar Kennedy (Man in Grandstand); Mack Swain (Man at Races); Billy Hauber (Mabel's co-driver); Alice Davenport (Woman in Grandstand)

Twenty Minutes of Love

Charles Chaplin (Tramp); Chester Conklin (Pickpocket); ? (Chester's Girl); Minta Durfee (Edgar's Girl); Edgar Kennedy (Lover); Joseph Swickard (Sleeping Victim)

Caught in a Cabaret

Charles Chaplin (Waiter); Mabel Normand (Mabel); Alice Davenport (Mother); Joseph Swickard (Father); Harry McCoy (Lover); Chester Conklin (Waiter); Edgar Kennedy (Cafe Proprietor); Mack Swain (Tough at Bar and Party Guest); Phyllis Allen (Dancer); Minta Durfee - (Dancer); Hank Mann (Customer); Billy Gilbert* (Customer); Billy Hauber (Thief in Park); Grover Ligon (Bartender); Glen Cavender (Piano Player); Gordon Griffith (Boy); Alice Howell (Guest at Party); Wallace MacDonald (Guest at Party)

N.B.: Before working with Chaplin at Essanay, John Rand also had been employed at Keystone. The fellow playing Mabel's servant in "Caught in a Cabaret" resembles Rand to your editor (Steve R), but the collaborators on this filmography haven't yet come to an agreement.

Caught in the Rain

Charles Chaplin (Tipsy Hotel Guest); Alice Davenport (Wife); Mack Swain (Husband); Alice Howell (Hotel Guest); Gene Marsh (Chambermaid); Grover Ligon (Cop); Slim Summerville (Cop)



Mack Swain, often the villain or adversary in Chaplin's early Keystone before creating his popular character, Ambrose.

A Busy Day

Charles Chaplin (Wife); Mack Swain (Husband); ? (The Other Woman); Billy Gilbert* (Cop); Mack Sennett (Newsreel Film Director)

The Fatal Mallet

Charles Chaplin (Suitor); Mabel Normand (Mabel); Mack Sennett (Rival Suitor); Mack Swain (Another Rival); Gordon Griffith (Boy)

Her Friend the Bandit

Charles Chaplin (Bandit); Mabel Normand (Mrs. De Rocks); Charlie Murray (Count De Beans)

At this writing, the only "lost" Chaplin Keystone film

The Knockout

Roscoe "Fatty" Arbuckle (Fatty); Minta Durfee (His Girl-friend); Edgar Kennedy (Cyclone Flynn); Charles Chaplin (Referee); Frank Opperman (Fight Promoter); Joe Bordeaux (Policeman); Charley Chase (Policeman, Spectator); Edward F. Cline (Policeman); Hank Mann (Tough); Grover Ligon (Tough); Al St. John (Boxer, Fatty's Rival); Mack Sennett (Spectator); Mack Swain (Spectator); Slim Summerville (Spectator); Alice Howell (Party Guest); Billy Gilbert* (Singer)



Wallace MacDonald appeared in several Keystone with Charlie Chaplin at the start of their long careers

Mabel's Busy Day

✓ Charles Chaplin (Tipsy Nuisance); Mabel Normand (Mabel); Chester Conklin (Policeman); Mack Sennett (Customer); Glen Cavender (Customer); Billie Bennett (Woman); Edgar Kennedy (Spectator); Harry McCoy (Spectator); Charley Chase (Spectator); Gene Marsh (Spectator); Slim Summerville (Policeman); Wallace MacDonald (Spectator); Frank Opperman (Spectator); Charles Bennett (Spectator); Grover Ligon (Spectator)



Roscoe "Fatty" Arbuckle, one of the best loved comics in the early days until the infamous scandal that ruined his career.

Mabel's Married Life

Charles Chaplin (Husband); Mabel Normand (Wife); Mack Swain (Wellington, a Ladykiller); ? (Wellington's Wife); Alice Davenport (Neighbor); Dixie Chene (Neighbor); Hank Mann (Tough in Bar); Harry McCoy (Man in Bar); Charles Murray (Man in Bar); Grover Ligon (Bartender); Frank Opperman (Sporting Goods Salesman); Wallace MacDonald (Delivery Boy)



Charlie flirts with Gene Marsh in "Laughing Gas"

Laughing Gas

Charles Chaplin (Dentist's Assistant); Alice Howell (Dentist's Wife); Joseph Swickard (Patient); Fritz Schade (Dentist); Mack Swain (Patient); Gene Marsh (Patient); Slim Summerville (Patient); Joseph Sutherland (Short Assistant)



Charlie, "The Property Man," with Gene Marsh

The Property Man

Charles Chaplin (The Property Man); Joseph Swickard (Assistant Prop Man); Jess Dandy (Garlico, the Strongman); Gene Marsh (Garlico's assistant); Phyllis Allen (Lena Fat); Charles Bennett (Geo. Ham, Lena's husband); Cecile Arnold & Vivian Edwards (Goo-Goo Sisters);

SlapStick!

Fritz Schade (Singer); Harry McCoy (Audience Member); Mack Sennett (Audience Member); Slim Summerville (Audience Member); Dixie Chene (Audience Member); Frank Opperman (Audience Member); Chester Conklin (Audience Member); Ted Edwards (Audience Member)

The Face on the Barroom Floor

Charles Chaplin (Artist); Cecile Arnold (Madeleine); Jess Dandy (Lover who Stole her); Vivian Edwards (Model); Chester Conklin (Drinker); Joseph Swickard (Drinker); Fritz Schade (Drinker); Charles Bennett (Sailor); Frank Opperman (Drinker); Harry McCoy (Drinker)

Recreation

Charles Chaplin (Tramp); Charles Bennett (Seaman on Park Bench); Gene Marsh (Girl)

N.B.: All Chaplin filmographies identify Charlie Murray in the role of the sailor. A close examination of the film reveals this to be in error. Murray, at over 6' tall, towered over Chaplin. The sailor is roughly the same height and size as Chaplin. He is the same actor who plays the sailor in "Face on the Barroom Floor" and Douglas Banks in "Tillie's Punctured Romance", Charles Bennett.



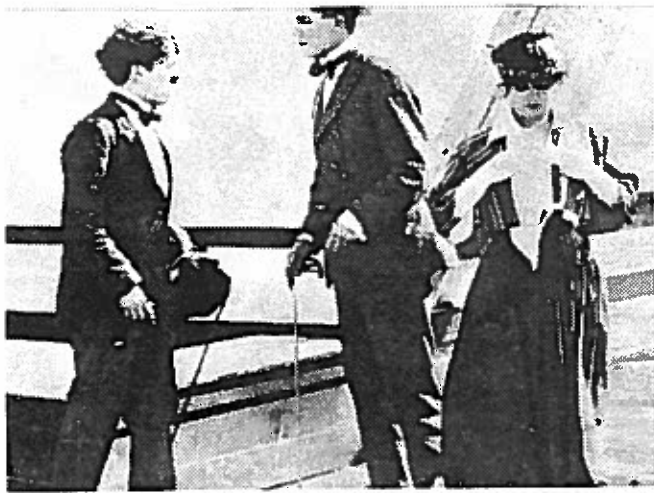
Scene from "The Masquerader," with Charlie caught between two Keystone lovelies, Vivian Edwards and Cecile Arnold

The Masquerader

Charles Chaplin (Film Actor/Beautiful Stranger); Charles Murray (Film Director); Chester Conklin (Film Actor); Roscoe "Fatty" Arbuckle (Film Actor); Mabel Normand (Actress); Cecile Arnold (Actress); Vivian Edwards (Actress); Charley Chase (Actor); Gene Marsh (Actress); Minta Durfee (Leading Lady); Harry Mc Coy (Actor); Frank Opperman (Actor); Jess Dandy (Actor/Villain); Glen Cavender (Other Director); Billy Gilbert (Cameraman)

His New Profession

Charles Chaplin (Charlie); Charley Chase (Nephew); Gene Marsh (Nephew's girlfriend); Jess Dandy (Uncle); Cecile Arnold (Girl with eggs); Roscoe "Fatty" Arbuckle (Bartender); Billy Hauber (Smoking Policeman); Glen Cavender (Man at



When Charley Chase and his girl, Gene Marsh, need time alone, Chaplin begins "His New Profession."

Bar/Cripple); Charlie Murray (Man at Bar); Vivian Edwards (Nurse)

The Rounders

Charles Chaplin (Reveller); Phyllis Allen (Charlie's Wife); Roscoe "Fatty" Arbuckle (His Neighbor); Minta Durfee (Fatty's Wife); Al St. John (Bellhop/Waiter); Jess Dandy (Diner); Charley Chase (Diner); Wallace MacDonald (Diner); Dixie Chene (Diner); Gene Marsh (Diner); Billy Hauber (Waiter); Billy Gilbert* (Black Doorman); Eddie Cline (Hotel Guest); Cecile Arnold (Hotel Guest)

The New Janitor

Charles Chaplin (Janitor); John T. (Jack) Dillon (Villainous Manager); Gene Marsh (Secretary); Al St. John (Elevator Boy); Jess Dandy (Bank President); Glen Cavender (Luke Connor)

Those Love Pangs

Charles Chaplin (Masher); Chester Conklin (Rival); Gene Marsh (Landlady); Cecile Arnold (Blond Girl); Vivian Edwards (Brunette Girl); Harry McCoy (Policeman); Fritz Schade (Movie Patron); Fred Fishback (Vivian's Boyfriend); Slim Summerville (Movie Patron); Grover Ligon (Movie Patron); Billy Gilbert* (Movie Patron); Billy Hauber (Movie Patron)

N.B.: The role of Vivian Edward's boyfriend has been erroneously credited to Edgar Kennedy. The actual actor is not identifiable at present.

Dough and Dynamite

Charles Chaplin (Waiter/Baker); Chester Conklin (Waiter/Baker); Fritz Schade (Bakery Owner); Norma Nichols (His wife); Vivian Edwards (Customer); Cecile Arnold (Waitress); Charles Bennett (Angry Customer); Charley Chase (Customer); Glen Cavender (Head Baker); Slim Summerville (Striking

Baker); Phyllis Allen (Customer); Wallace MacDonald (Customer)

Gentlemen of Nerve

Charles Chaplin (Mr. Wow-Wow); Mabel Normand (Mabel); Chester Conklin (Her friend); Mack Swain (Walrus); Phyllis Allen (Flirty woman); Charley Chase (Spectator); Cecile Arnold (Spectator); Gene Marsh (Spectator); Harry McCoy (Spectator); Glen Cavender (Spectator/Cop); Tammany Young (Spectator); Slim Summerville (Spectator); Vivian Edwards (Spectator); Billy Gilbert* (Spectator); Billy Hauber (Spectator); Dixie Chene (Spectator); Alice Davenport (Waitress); Fred Fishback (Spectator)



Charley Chase and Billy Gilbert start our hero Charlie off on "His Musical Career."

His Musical Career

Charles Chaplin (Piano Mover); Mack Swain (Ambrose, His Partner); Frank Hayes (Mr. Poor); Gene Marsh (Miss Poor); Charley Chase (Piano Store Manager); Billy Gilbert* (Piano Store Salesman); Cecile Arnold (Mrs. Rich); Fritz Schade (Mr. Rich); Billy Hauber (Servant)

His Trysting Place

Charles Chaplin (Husband); Mabel Normand (Mabel, His Wife); Mack Swain (Ambrose); Phyllis Allen (His Wife); Gene Marsh (Clarice); Nick Cogley (Bearded Diner); Frank Hayes (Diner); Glen Cavender (Cook/Park Cop); Vivian Edwards (Lady Outside Restaurant); Billy Gilbert* (Restaurant Patron)

Tillie's Punctured Romance

Marie Dressler (Tillie Banks, Country Girl); Charles Chaplin (Charlie, City Slicker); Mabel Normand (Mabel, Charlie's Girl Friend); Mack Swain (John Banks, Tillie's Father); Charles Bennett (Douglas Banks/Mortgage Holder/Maitre D'); Chester Conklin (Mr. Whoozis, Friend of Douglas Banks); Phyllis Allen

SlapStick!



Bill Hauber, comic and stuntman who appeared in many of the Sennett films (above, as he appeared in a 1916 Keystone), has often been misidentified as Hank Marin over the years.

(Wardress); Billie Bennett (Maid/Guest); Charley Chase (Detective at Movie Theatre); Alice Davenport (Guest); Dixie Chene (Guest); Gene Marsh (Maid/Waitress); Gordon Griffith (Newsboy); Alice Howell (Guest); Edgar Kennedy (Restaurant Owner/Butler); Glen Cavender (Pianist in Restaurant/Cop); Harry McCoy (Second Pianist in Restaurant/Pianist in Theater); Fritz Schade (Waiter/Diner); Charles Murray (Detective in Film); Minta Durfee (Crook's Accomplice in Film); Frank Opperman (Rev. D. Simpson); Billy Hauber (Servant/Cop); Fred Fishback (servant); Hank Mann, Al St. John, Slim Summerville, Wallace MacDonald (Keystone Cops); Nick Cogley (Desk Sergeant)

N.B.: Claims that Milton Berle played the newsboy are spurious.

Getting Acquainted

Charles Chaplin (Spouse); Phyllis Allen (His Wife); Mabel Normand (Ambrose's Wife); Mack Swain (Ambrose); Cecile Arnold (Girl); Glen Cavender (Turk); Edgar Kennedy (Cop); Harry McCoy & Gene Marsh (Young Couple in Park); Joe Bordeaux (Stalled Driver)

His Prehistoric Past

Charles Chaplin (Weakchin); Mack Swain (King); Gene Marsh (His wife); Fritz Schade (Medicine Man); Cecile Arnold (Cavewoman); Vivian Edwards (Cavewoman); Ted Edwards (Caveman); Grover Ligon (Caveman)

Right, a scene from "The Rounders," Chaplin and Arbuckle standing, Jess Dandy seated at table with Dixie Chene; Charley Chase at table behind her.

SlapStick!

Special thanks to Rob Farr for providing the illustrations in this article.



FOOTNOTES:

* The Billy Gilbert in these films is not the more famous actor of the same name who appeared in Chaplin's "The Great Dictator".

** The actor who plays Garlico in "The Property Man" was often mistaken for Fritz Schade, who is actually in the film as a singer. This finally named actor (Jess Dandy) played many roles in Chaplin's Keystones: Madeline's lover in "Face on the Barroom Floor" (the real Schade is in the bar scenes wearing a checkered cloth cap), the Bank President in "The New Janitor", the Actor/Villain in "The Masquerader", the Uncle in "His New Profession", and the bald Diner in "The Rounders", roles all generally credited to Schade. I am told by Chaplin scholar Bo Berglund that he has discovered, at long last, the identity of this actor, which is documented in this issue of Slapstick!



The Two Faces of Fritz Schade

By Bo Berglund

In the mid-1970s I started to collect and systematically study the Chaplin Keystone films. Very soon I discovered that – apart from Roscoe “Fatty” Arbuckle, whom we all know and recognize – “the Keystone Fat Man,” identified in all filmographies without exception as Fritz Schade, is in fact not one, but two different actors. One of them is definitely Fritz Schade who worked for Sennett from 1914 to 1917 and appeared in a great number of films. But who is the other actor?

Early in 1978 I was doing research for what was ultimately published eleven years later in *Sight and Sound* as “The Day the Tramp Was Born.” In the *Los Angeles Times* I found a photo of an actor appearing on the stage in L.A. in the spring of 1914 and he bore a strong resemblance to “the other Fritz Schade” who played in the Chaplin Keystones. But could it be? His name was Jess Dandy. I was in doubt, however, because I had never seen this name mentioned anywhere in connection with the Keystone Company or Charlie Chaplin – at least so I thought. Later in 1978, John McCabe published his book on Chaplin and here he mentions Jess Dandy, but he is only quoting *My Father, Charlie Chaplin* by Charles Chaplin, Jr., a book I had read soon after its publication in 1960; however, I had simply forgotten the name of Jess Dandy since, at the time of reading, I had not seen a sufficient number of Keystones to be aware of this particular problem. And, obviously, McCabe was still unaware of it as it was in the early 60’s since there was no additions or changes in the filmography. Here is the story as told by Charles Chaplin, Jr.:

My father's subtle sense of humor seemed particularly out of place at Keystone, where cast and crew were like one big boisterous family, always clowning among themselves and pulling practical jokes. One morning they couldn't resist trying a prank on my father, because he seemed such a shy little odd-ball. The joke had been originally planned only for Jess Dandy, the oversized comic, who spent a lot of time in the washroom reading the morning paper. They wired the toilet seat and when Dandy went in they turned on the juice. In an instant out charged the comic, yowling that he'd been killed. When a little later, oblivious to what had gone on, Dad walked in and headed for the washroom, the pranksters turned on the juice again.

But this time no one came flying out the door. Instead there was a loud thump and then a silence which grew and grew. Everyone got uneasy. Then someone muttered that the electric charge might have been too much. At last they all went quietly to the washroom and pushed open the door, fearing the worst. There lay my father sprawled out, face down, motionless. But while they stood there staring in horror he suddenly lifted his

head, revealing the impish smirk that has since bedeviled so many millions from the screen. Insolently he lay there thumbing his nose at them.

Jess Dandy is slightly taller, fatter and balder than Fritz Schade, and, to make the distinction, let me give you just a few examples of the roles they play. Dandy plays Garlico, the strong man, in *The Property Man*; the gouty uncle in *His New Profession*; the bank president in *The New Janitor*, etc. Schade, among his other roles, is Dr. Pain, the dentist, in *Laughing Gas*; Mr. Rich in *His Musical Career*; the bakery proprietor in *Dough and Dynamite*. They appear together in the same scene twice: in *The Property Man* and in *Dough and Dynamite* where Jess Dandy plays in drag as the female cook.

To learn a little more about Jess Dandy, here's his April 19, 1923 obituary as it originally appeared in *The New York Times*:

Jess Dandy, whose name in private life was Jesse A. Danzig, died April 15 from septicemia (septic poisoning) in the Summit Hospital, Brookline, Mass. Mr. Dandy had been appearing in “Just Married” in Boston for three months, having been with the show since it opened two seasons ago. The latter part of March he was stricken with a carbuncle, but played for a week or so thereafter, although suffering intensely. April 7th Mr. Dandy's physicians insisted that he leave the show and undergo an operation at the Summit Hospital. At first it was thought the operation would be successful, but septic poisoning developed a day or two after.

The deceased was born in Rochester, New York, and was 52 years old. In his youth he studied medicine. Becoming interested in theatricals as an amateur, he decided to enter the show business about 1898. He was 26 years old at the time and his first professional engagement was at the American Roof Garden, under the management of Hurtig and Seamon at the time. It was a coincidence that Mr. Dandy started and ended his theatrical career under the same management, Hurtig and Seamon (Jules Hurtig) operating “Just Married.” Dandy continued in the vaudeville field until 1903, when engaged for Hans Wagner in the “Prince of Pilzen” by Henry W. Savage. He played this role 5,000 times, and the line “Vos you effer in Zinzinnati?” spoken by him in his modernized legitimate “Dutch” part, became a part of the current slang of the day. He was with the “Prince” for upwards of 10 years. Other musical shows he appeared in were “Dick Whittington” and “Marcelle.”

In the legit he appeared under the management of

Oliver Morosco, playing leads in "Auction Pinochle" and other comedies. He also appeared in several of the earlier Keystone moving pictures in which Charlie Chaplin was starred. He was a bachelor. Three brothers and two sisters survive.

Funeral services were conducted under the auspices of St. Cecile Lodge of Masons at the Masonic Temple, New York, yesterday (Wednesday).

So, in 1923, it was still known not only that Jess Dandy once worked at Keystone, but also that he had actually played together with Charlie Chaplin - a knowledge that was evidently later lost and not even the mentioning of his name in the books of 1960 and 1978 caused any revision of the filmographies.

AFTERWORD by Phil Posner

The preceding article by Swedish film scholar Bo Berglund clears up a mystery that has been plaguing Chaplin/Keystone afficianados for decades, and I'd like here to express my personal gratitude and appreciation for his help.

It is amazing how discoveries like this can be made by accident and how the name has been in front of our eyes all along. I've had both the Chaplin bios cited in his article



Chaplin busy at His New Profession, wheeling Jess Dandy

since their original publications, but never put the name together with the actor.

Below are the appearances of both Jess Dandy and Fritz Schade in Chaplin's Keystones. Most of the roles played by Dandy were credited to Shade, most likely beginning with Theodore Huff's 1945 "Sight and Sound" and 1951 (Charlie Chaplin, Henry Schuman, Inc.) filmographies and carried forward in every filmography published thereafter.

JESS DANDY

The Property Man (Garlico)
Dough & Dynamite (Female Cook)
Face on the Barroom Floor (Lover)
His New Profession (Uncle)
The Rounders (A Diner)
The New Janitor (Bank President)
The Masquerader (Actor/Villian)



Jess Dandy and Cecile Arnold

FRTZ SCHADE

The Property Man (Singer)
Dough & Dynamite (Bakery Owner)
Laughing Gas (Dr. Pain)
Face on the Barroom Floor (Drinker)
His Musical Career (Mr. Rich)
His Prehistoric Past (Medicine Man)
Those Love Pangs (Movie Patron)
Tillie's Punctured Romance (Waiter & Diner)



"Keystone Fritz" Schade in 1916

Frame enlargements courtesy of Robert N. Farr

The Holy Terror

Description

Fade in, MGM trademark, fade out

Fade in, Our Gang Comedies

Hal Roach Presents

His Rascals

In

"The Holy Terror"

A Robert McGowan Production

Copyright MCMXXIX in U.S.A.

By Metro-Goldwyn-Mayer

All rights reserved under International

Convention of Buenos Aires

A Metro-Goldwyn-Mayer Picture

Passed by the National Board of Review

Lap dissolve to:

Directed by Anthony Mack

Supervising Director Robert F. McGowan

Photographed by Art Lloyd

Edited by Richard Currier

Titles by H.M. Walker

Fade out

Fade in

The story of a little girl who was bad on Monday, Naughty on Tuesday, and terrible on Wednesday – Thursday they called out the Marines –

Fade out

Iris in

LS Pete at music box. Notes coming out in cartoon shots

CU of music box. Notes coming out in cartoon shots

CU Pete looking interested. Notes come into scene and Pete looks at them

MS of Mary who swings into scene.

The Holy Terror – She whitewashed the piano to see if it would show – it did –

MS of Mary swinging into scene and falls

CU of Mary on floor who takes it

CU of radio "flash" the famous movie dog will now speak "Woof Woof" in cartoon

CU of Pete

LS Pete in foreground. Mary gets up off floor and walks to radio and looks

CU of radio. Woof Woof cartoon

MS Mary and Pete looking

CU Pete looking

MS as Pete barks. Mary Ann by him

CU of radio Woof in cartoon

MS of Pete who barks

LS Pete running into radio and tears it. Mary Ann calls to him

CU of Mary who calls to Pete

CU of radio rocking being torn to pieces. Pete's head out of top of radio. Pete sticks his head out and barks

CU of Jean in chair

LS of Jean who walks to Mary and speaks:

"– I'm gonna tell Mama on you! –"

CU of Jean finishing title and exits

LS of Jean who enters to mother

CU of Jean who speaks:

**"– Mary put Petey in the radio!
– He's all over static! –"**

LS of Jean who finishes title. Mother exits from other ladies at bridge table

CU of Mary and Pete

LS of mother and Jean who enters to Mary

CU of Pete in radio. He comes out with wire around his neck

MS of mother scolding Mary Ann. Jean by

LS of Mary who steps on Jean's toe

MS of Jean who takes it. Mother shakes Mary

LS of old man entering to ladies at bridge

**Grandpa – A scientist with ideas –
most of them batty**

CU of old man who speaks:

**"– Ladies, come to the basement
– I have a big surprise –"**

LS of Grandpa who finishes title. Ladies get up from tables and exit. Following him

LS of Grandpa into set thru arch followed by ladies

CU of maid who shakes her head

LS of Grandpa into laboratory. Ladies follow

CU of Grandpa who opens door

Insert of door opening gorilla behind bars

CU of grandpa who speaks:

**"– Don't be afraid –
he's as gentle as a lamb."**

LS grandpa finishing title. Mother enters thru ladies to him

CU of mother and grandpa. Mother closes door

LS mother who pantomimes ladies to exit from grandpa. Ladies exit.

CU of mother giving grandpa the dickens

LS of ladies who come back to bridge table and sit down

MS of ladies at bridge table

CU of lady at bridge table nervous

CU of second lady at bridge table nervous
CU third lady who screams and cards fly
CU lady who is nervous and screams
LS of Joe, Wheezer, Farina and Harry

**Joe Champion trainer – has trained
every child in the neighborhood**

CU of Joe directing
CU of Farina
MS of Joe as Wheezer lays down at his feet and rolls
over
CU of Wheezer rolling over on ground
CU of Joe reading book. He speaks:

“– Now sit up and bark! –”

CU of Joe finishing title
CU of Wheezer who barks
CU of Farina who speaks:

“– Boy, yo’ sure train kids –”

CU Farina who finishes title
CU of Joe who speaks:

**“– This book has got the system
– It says to subdue ‘em –”**

CU of Joe finishing title
LS of kids as Farina exits from scene
LS of negro maid in kitchen. Farina enters carrying pack-
age. He gives it to maid
MS of Mary twirling stick
LS of butler who enters with tray
MS of Mary who hides stick
LS of butler who enters
LS of butler who falls and drops tray
LS of woman who jumps and throws cards
LS of Mary who enters kitchen. Mother follows her and
scolds her

MS of mother scolding Mary and speaks:

**“– I would give a hundred dollars
to have you properly trained! –”**

CU of mother who finishes title
CU of Farina who looks
MS of Farina who enters to mother
CU of Farina who speaks:

“– You really mean that, lady? –”

CU of mother who speaks:

“– I certainly do! –”

MS of mother who finishes title and exits from scene
having Mary by ear

CU of Farina who takes it and thinks
LS of Farina who exits

LS of Joe, Harry and Wheezer as Farina enters
CU of Farina and Joe. Farina speaks:

**“– Come on – You gotta hundred dollars
worth of trainin’ to do –”**

LS of Farina who finishes title and exits. The rest follow
LS of Mary as Jean enters. Pete lays down at Jean’s feet
CU of Pete who crawls behind Jean
LS of Mary who pushes Jean over Pete

LS of Farina opening door and comes in followed by Joe
and other two

LS of the kids in the background who comes to fore-
ground where Mary is teasing Jean

CU of Farina who looks and speaks:

“– There she is – Start Yo’ System –”



CU of Farina finishing title

LS of kids. Mary gets up off Jean

MS of Mary to Joe. Joe looks her over and speaks:

“– I’m gonna make a lady outta you! –”

MS of Joe finishing title. Mary shakes her head in pan-
tomime and pulls Joe’s shirt tail out. Joe is disgusted.

CU of Joe who tucks his shirt tail in

LS of kids. Mary pushes Joe down

MS of Mary kicking Farina

LS of Mary and kids running, scattering. Mary pushes
them down

CU of Joe on floor. He gets up and looks in book

MS of Pete and Mary who exit

LS of Mary and Pete down stairs

LS of kids who exit

CU of gorilla

LS of woman who jumps and throws card

LS of butler on as women throw him down. He spills tray.

Women run thru set

LS of Pete and Mary

LS of kids down stairs

CU of Mary who opens door, looks and sees:

LS of kids in hall who point

LS of tub which falls. Pete jumps off of table

LS of women who jump up throw cards

LS of butler who enters with tray. Women knock him over
running thru set

LS of kids running down hallway

LS Pete and Mary on

CU Pete who jumps in box

LS Joe who enters furnace room followed by kids

CU of Mary on top of furnace. She throws a piece of coal

CU of coal hitting Joe an head. He takes it

CU of Mary who throws another piece of coal

CU Farina getting hit on head. Takes it

LS of Joe and kids who spy Mary on top of furnace.

Farina throws a piece of coal at her. She throws one back

CU of Harry throwing coal

CU of Wheezer getting hit

CU of Farina who enters to box

CU of Mary who throws coal

CU of Farina who gets hit and falls in box

CU of Pete pulls Farina in box

CU Pete pulling Farina

CU of Mary throwing coal

CU Farina getting hit with coal

CU of Mary throwing coal

CU of Harry getting hit with coal

MS of Joe who throws coal

CU of Mary who gets hit with coal, takes it

CU of Jean who comes thru door

CU of Mary who throws coal

CU of Jean getting hit with coal in face

MS of Joe who goes up ladder on furnace

MS of Mary who starts to climb up pipe

CU of Mary going up pipe

CU of Joe who speaks:

"- COME DOWN!-I'm gonna train you! -"



CU of Joe who finishes title

CU of Mary who sticks out her tongue at Joe and speaks:

"- Y-A-A-H! -"

CU of Mary who finishes title

CU of Joe who starts up pipe

CU of Mary climbing pipe

CU of Joe coming up pipe

Insert of pipe which falls

LS of pipe which falls

CU of Joe who slides down pipe

LS of Joe who slides down pipe

CU of Mary

LS of Mary falling on top of Joe's head. Harry enters

Farina follows him. They take Mary off of Joe

MS Farina and Harry who bring Mary into set

LS of Mary fighting them

MS of Farina stooping over. Mary kicks him

CU of Joe looking thru book

CU of Mary sore

MS of Mary Ann who leaves set

CU of Mary who jumps on Joe

CU of Joe with Mary around his neck. She presses his nose

CU of Joe. Mary pressing his nose and bites his ear.

Joe yells

CU of Farina who takes it and speaks:

"- Now is yo' chance-Subdue her! -"

CU of Farina who finishes title. Mary looks up. She points

LS of Mary who jumps off of Joe and runs after Farina

CU of Wheezer in barrel he falls in

LS of Mary who chases Harry and pushes him on table

MS of Mary who pushes Harry on table and jumps onto him. She beats him

LS of Mary beating Harry up. Joe enters

CU of Joe who is sore

MS of Mary who turns and leaves Harry alone. Harry exits

CU of Joe who pantomines for Mary to come

LS of Mary who jumps off of table and runs into Joe and knocks him into furnace and runs after the rest of the kids

MS of Joe out of furnace all black

CU of Joe who spits dust out of his mouth and brushing himself off

CU of Mary fighting Farina

MS of Joe and Harry. Joe speaks:

"-She needs a darn good spankin'!

-An' I'm gonna give it to her!-"

PART TWO

"The HOLY TERROR"

"...She needs a darn good spankin'!

- An I'm gonna give it to her! -"

MS of finishing title and exits

LS of Joe who comes over and grabs Mary by the feet and starts to drag her

MS of Joe and Harry who lift Mary onto table. Farina helps them. They ruffle with her on table

CU of Joe who spits on hands, gets hold of paddle

INSERT of paddle hitting Mary

CU of Mary who takes it

CU of Joe who swings paddle

CU of paddle which hits Mary

CU of Mary who takes it

CU of Joe who swings paddle



CU of paddle hitting Mary

CU of Mary who takes it

LS of Joe paddling Mary. He throws paddle down. Mary gets off table

CU of Joe who wipes his hands and speaks:

"- Let that be a lesson to you, Madam! -"

MS of Joe who finishes title

CU of Mary crying. She wipes face with dress

CU of gorilla

CU of Mary who turns, gets idea and speaks:

**"- I'm gonna sic my grandpa's
Algerian ape on you! -"**

CU of Mary who finishes title

MS of Joe, Harry and Farina. They take it

MS of Mary who unlocks the bars and lets the gorilla out and speaks:

"- Sic 'em, Algy! -"

LS of Mary who finishes title and gets under desk. Gorilla comes out of cage

CU of Mary out from under desk

LS gorilla in hallway

MS of Joe, Harry and Farina

CU of Farina who speaks:

"- Ah'm rarin' to go!

Bring on your Bulgarian ape! -"

CU of Farina who finishes title

LS of gorilla walking down hallway. He opens door

CU of Farina who speaks:

"- Ah craves to combat! Come on, ape! -"

CU of Farina who finishes title

LS of gorilla entering door in background with the kids in the foreground

CU of gorilla

LS of lightning in the sky

CU of lightning strikes

LS of kids who take it, gorilla enters in the background

CU of Farina who speaks:

"- Hurry up, Ape! Ah'm a subduer! -"

MS of Farina who finishes title. The gorilla enters to him, sits down beside him. Farina takes it and gets frightened

CU of gorilla

CU of Farina

CU of Farina's hair standing up

LS Farina who jumps and runs with kids as the gorilla follows them

LS of Mary and Pete holding door

LS of kids who fall from door

LS of Mary and Pete fall away from door

LS of kids who jumps up and start to go out door

CU of Joe's hands trying to put knob in hole

MS of kids at door who look and see:

CU of gorilla

CU of kids who see it

LS kids who go out door followed by gorilla

LS kids enter hall and pack boxes against to door

LS gorilla in the furnace room

LS of gorilla who comes out of door. The kids are in the foreground putting boxes against the door. Kids run out of set

LS of Joe and Harry who enter scene

LS of gorilla, behind Farina, grabs him and walks back stage with him

LS of gorilla who enters room. Harry and Joe run

LS of Harry and Joe who fall into hall

LS gorilla with Farina. Farina breaks away and runs.

CU of Farina who goes under desk

CU of Farina and skull

MS of gorilla who pulls Farina's feet

CU of Farina and skull

LS gorilla pulling skeleton out from behind cabinet

MS gorilla entering set with skeleton

CU of Joe and Harry who see this. Joe speaks:

"-He's gnawed Farina down to his spare-ribs"

MS of Joe who finishes title

LS of gorilla who lays skeleton down and walks backstage

LS of gorilla who enters hall. Joe and Harry exit

LS of Joe and Harry who enters room and close door

Farina runs over to them

MS Farina, Joe and Harry who hide in corner

CU of Wheezer out of door

CU of gorilla who sees:

CU of Wheezer who throws mousetrap

CU of mousetrap on floor

CU of gorilla

CU of gorilla's feet near mousetrap. It springs the mouse-trap

CU of gorilla who takes it

LS of women who throw cards and get up

LS of butler who enters. Women run over him. He falls and spills tray

LS gorilla in hallway as he gets mousetrap off of foot

MS of Joe, Harry and Farina as the gorilla enters in the background and takes gun away from them

LS of Harry and Joe who exit from scene

CU of gorilla who corners Farina. Farina speaks:

"-'At gun's loaded, Monk! -"

LS of Farina who finishes title. Gorilla still pointing gun at Farina
 LS gorilla chasing Farina around room with gun
 LS Farina who enters hall followed by gorilla. Gorilla still pointing gun
 MS Farina who comes into door and holds it
 LS of gorilla
 MS of Farina holding door. He lets go and gets in washing machine
 CU of Farina in washing machine
 LS of gorilla who enters room
 CU of gorilla's hand touches button on washing machine
 CU of Farina going around in washing machine
 LS of gorilla
 CU of gorilla who feels butt of gun
 LS of gorilla who fires gun and runs away
 LS of women throwing cards, gets up
 LS of women running over butler and they knock him down as they run thru set
 LS of gorilla in hallway who gets up frightened at lightening and starts upstairs
 LS gorilla who enters to upstairs' room. Lightening in the background
 LS of women who get up and throw cards
 LS gorilla who gets up on table and grabs vase
 CU of gorilla's eyes
 LS gorilla jumping on butler and knocks him over. Tray is overturned
 CU of gorilla. He jumps up and down
 CU of butler who sees:
 MS of gorilla
 CU of butler frightened. He exits
 CU of gorilla's hands thru door. Grabs statue
 MS of women at bridge table frightened
 CU of gorilla
 CU of gorilla's eyes
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 CU of woman
 LS of women who run
 LS of women who run into set frightened
 MS of gorilla with woman at card table
 CU of woman frightened
 LS of woman who jumps over table and runs out of set. Gorilla follows her
 LS of woman who runs thru gorilla set, gorilla follows her. Other woman frightened
 CU of gorilla
 LS of women frightened running. Gorilla on
 CU of gorilla

LS of gorilla who crosses room
 MS of gorilla who enters to negro maid who is lighting candle. She is in corner frightened
 CU of gorilla
 CU of negro maid. Candle bends over. She sinks out of scene
 CU of maids feet who fall into scene
 CU of gorilla who closes door
 CU of Joe afraid, turns very carefully
 LS of gorilla down stairs. Gorilla hides under table
 CU of Joe hiding under table shaking
 CU of woman who screams. Gorilla on
 CU of Joe who is afraid
 CU of gorilla with woman on steps. She screams. Joe enters and kicks gorilla
 LS of Joe running. The gorilla after him. Joe falls in the fore ground. Gorilla chases Joe around set
 LS of Joe who enters. Gorilla follows him and chases him around chair
 LS of Joe who runs thru room. Gorilla follows
 LS of Joe who runs into room. Gorilla follows
 MS of Joe into corner. The gorilla gets him cornered. He runs after him
 CU of Joe in corner
 CU of Joe who is afraid
 CU of Joe's hand in box
 CU of Joe who picks up rubber
 MS of gorilla to Joe
 CU of gorilla
 CU of Joe afraid
 MS of Joe who snaps rubber and hits gorilla
 CU of gorilla who takes it
 CU of Joe with rubber
 MS of Joe who flips gorilla with rubber
 CU of Joe
 MS of Joe and gorilla. Joe flips him again
 LS of Joe flipping gorilla with rubber. The gorilla takes it. They exit
 CU of Wheezer who enters door
 MS of Joe putting gorilla in cage flipping him with rubber
 Joe closes cage door. Mary enters to him and pulls out his shirt and hits him
 CU of Joe who sees rubber and gets thought
 MS of Joe flipping Mary with rubber
 LS of Joe flipping Mary who backs away from him and speaks to her:
"- Bark!-Roll Over! -"
 MS of Joe who finishes title. Mary pantomines no. Joe flips her with rubber
 LS of Mary who gets on floor and rolls over
 CU of Pete who puts paws over his head
 CU of Joe
 CU of Mary getting flipping with rubber. Mother enters followed by Jean
 MS of Mother and Joe
 CU of Joe who speaks:
"-I jus' finished trainin' your girl daughter-"
 CU of Joe who finishes title

MS of Joe who flips Mary with rubber. She gets down and barks

CU of Joe who flips her. Mother takes it, surprised and happy

CU of Mary as Mother looks at her

MS of Mother who turns to Joe and speaks:

**"- You certainly get
the hundred dollars -"**

MS of Mother who finishes title and shakes her head knowingly

LS of Mother who exits to desk

INSERT of checkbook. Mother writing \$100.
made out to Joe Cobb

LS of Harry who enters to kids followed by Wheezer Mother gives Joe check. Joe, Harry and Wheezer exit

LS of Harry, Joe and Wheezer in hall

CU of Farina going around washing machine
He speaks:

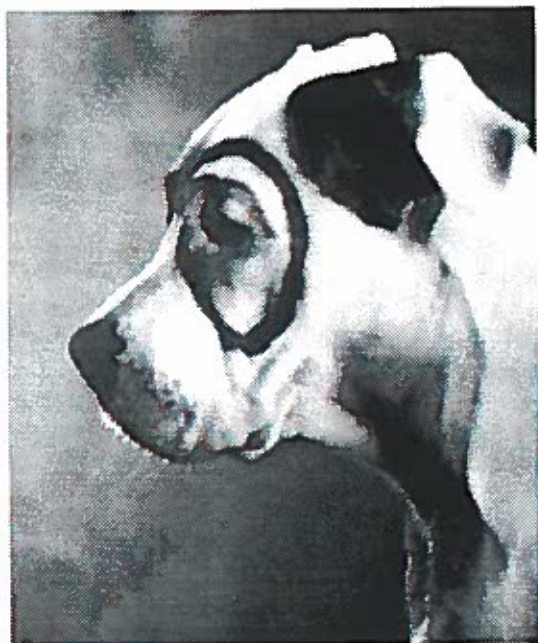
**"-Somebody better come
a' unwind me!-"**

CU of Farina going around as we fade out.

Fade In

THE END

Fade Out.



This has been a rare, actual cutting continuity script from a "lost" Our Gang Comedy. My thanks to Cole Johnson for sharing this and the accompanying illustrations from his fabulous collection.

Look for another rare script next issue!



NEXT ISSUE!

ALICE HOWELL

by Steve Massa

LARRY SEMON EXPOSES HIS FATHER'S MAGIC SECRETS

by Claudia Sassen
as well as her

LARRY SEMON FILMOGRAPHY

BEN TURPIN

at MACK SENNETT

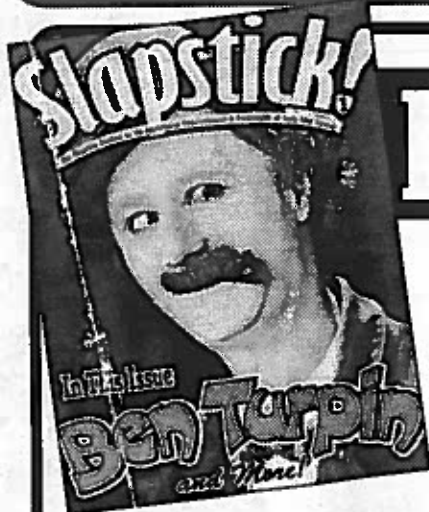
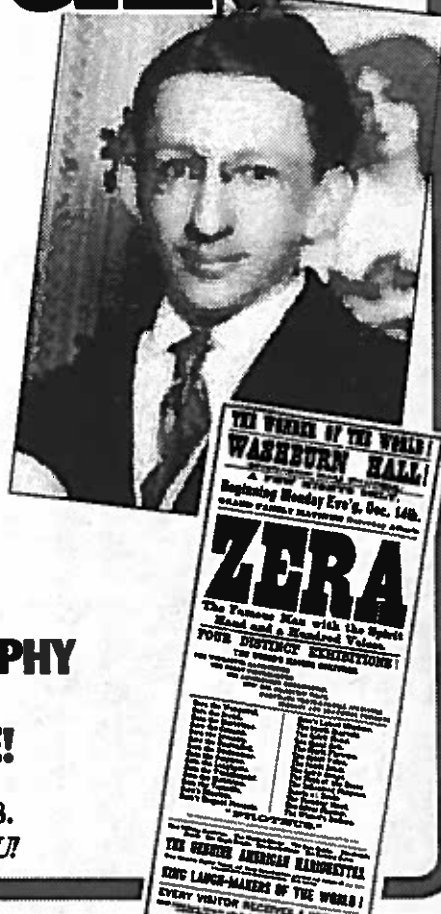
by Steve Rydzewski

SENNETT FILMOGRAPHY

CONTINUES

AND MUCH MORE!

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outside the US, and send to the address below. **THANK YOU!**



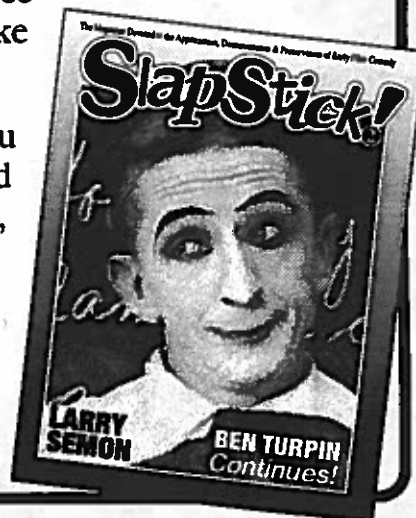
BACK ISSUES!

We regret to announce that we're completely out of our first & second issues of SLAPSTICK!... But still hold the "Master Copy" of each and for the price of \$10. each*, we can still restrike fresh, new copies.

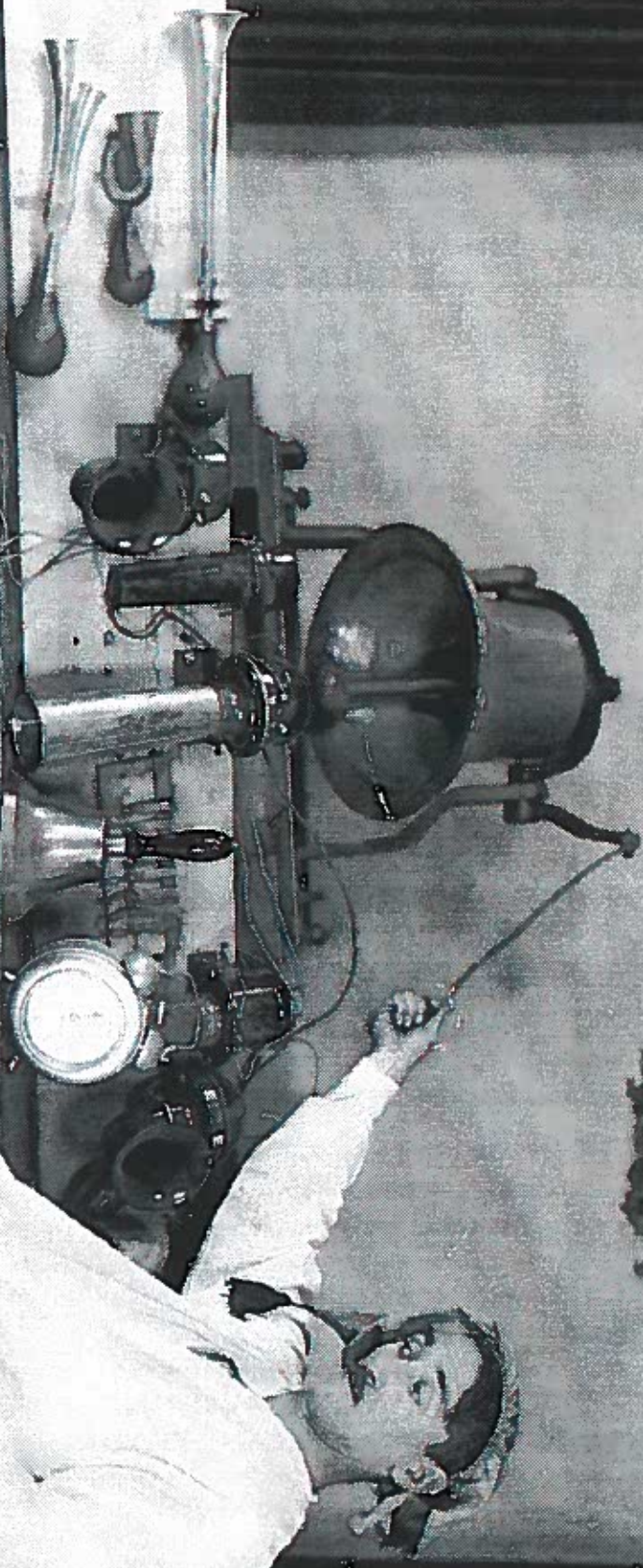
Please specify which issue(s) you need along with how many copies and send your check or money order, made out to Steve Rydzewski, and mail to:

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*Ring in
the New Year!*



*Happy
Holidays*

From Your Friends at

StapStack!

LAST MINUTE SLAPSTICON II UPDATE

- EDITOR'S NOTE -

We have a lot to report with this edition of the Slapsticon II E-News bulletin. Our hard working committee (Yes, we have one of those now) has been fleshing out the details on virtually every logistical element of Slap II. My sincerest thanks to Dorothy Bromage, Scott Margolin and Cole and Mark Johnson. Big thanks to The folks at the Eastern Massachusetts Chapter of the American Theater Organ Society, also Steve Massa and Ben Model as well. Thanks also to those of you who have offered assistance, support, ideas & constructive criticism - (although, I think you know what you can do with the criticism!) In any event, please take a moment to give this newsletter at least a cursory look before carelessly tossing it into your trash folder. There may be something useful about it.

- OUR HOTEL -

The place to start on this topic is rate. In the city of Boston proper, the best rate we can get is \$129 per night. Although a substantial increase over last year's rate, this figure is really not that bad considering the amenities, location and knowledge that Boston survives to a great extent on tourist revenue. Additionally, the more rooms we book at a given facility, the better the deal we get on room rates and function rooms (we will wind up screening some of the program at the hotel - more on that below). If this cost sounds prohibitive, you may want to consider doubling up with a fellow attendee.

To that end I'd be willing to help in any way that I can. Perhaps future editions of this newsletter could include a list (with e-mail addresses) of folks interested in sharing a room. Having said that, we could probably do better rate-wise by locating further out into the suburbs, but we'd then have transportation considerations to resolve which would impact the registration fee adversely. I don't want to shoot myself in the foot, but you might want to consult an online travel service to tailor your hotel plans to meet your own needs and/or budgetary requirements. There are a few online travel sites that you may want to visit <http://edit.travel.yahoo.com/config/travel?source=YG&resform=YahooHotelsAddress> <http://www.orbitz.com> <http://www.hotels.com> <http://www.travelocity.com>

In the event that you complete your own arrangements, you would be responsible for your own transportation to and from Slapsticon II events (Boston does have an excellent system of public transportation, which you can access at: <http://www.mba.com>). We will continue to work on getting the room rate down and I will keep you posted. In the meantime, please give me your feedback on this issue.

The hotels that we are considering for Slap II are the Brookline Holiday Inn (<http://www.holidayinnbrookline.com/home.htm>) and the Radisson at 200 Stuart Street in downtown Boston (<http://radisson-hotel.hotel-discounts-guide.com/ma-boston.shtml>). The nicest feature of the Radisson is the adjacent movie theater owned by the hotel. As we are going to wind up screening a portion of the films at the hotel facility, it would be nice to have a cinema environment comparable to the Spectrum for that portion of the program. The Brookline Holiday Inn is in close proximity to what will in all probability be our 35mm venue, The Coolidge Corner Theater (there is a link below).

- OUR THEATERS -

I am happy to announce that we have some very special film events in the works for Slap II. As we will be screening 35mm, 16mm and some video, a number of options have presented themselves to us.

An all day 35mm show is being planned for Sunday the 11th at the Coolidge Corner Theater (<http://www.coolidge.org>). This is a classic Egyptian style movie palace and, if all goes well, we will be afforded the use of the main theater. In order to fill this program with choice silent comedies we are working with several major archives and collectors. When a list of titles is finalized, it will be presented here in this newsletter. Incidentally, we have a couple of opportunities to exhibit some very obscure materials that exist now in nitrate form only. Unfortunately, in order to do so we must pay for their restoration. If you are aware of any organization or individual willing to aid in that funding, please contact me at: slapstick_comedy@earthlink.net

We will be screening our 16mm films in at least three locations. First, in conjunction with the Eastern Massachusetts Chapter of the American Theater Organ Society (<http://www.emcatos.com>) we are working on an evening of silent film with accompaniment on a genuine 4/18 Wurlitzer theater organ. (<http://www.ohscatalog.org/ohscatalog/injohcookatw.html>). This event will take place at Knights Hall on the campus of Babson College in Wellesley, Massachusetts. The Hall is equipped to project 16mm and will more than comfortably accommodate our crowd. We will bus everyone out to Babson for the event (about 10 miles from the center of Boston). Big thanks to Hank Lysaght and Dorothy Bromage for bringing this together.

The second 16mm venue with which we are negotiating is the Brattle Theater (<http://www.brattlefilm.org>). This event is not yet written in stone and I have very little to report other than the fact that we are pursuing the opportunity to use the facility. Finally, we will be exhibiting a number of films at our hotel facility. For this portion of the program we will engage a banquet room. It is our intent to maintain the same kind of schedule set up for Slapsticon I with brief intermissions, lunch / dinner breaks, and time spent in transit to and from venues being the only interruptions to the screenings. Every effort will be made to make this environment as "theater-like" as possible. It is also in this facility that all of the video presentations will be made.

- PROGRAM NEWS -

Notice to 16mm film collectors: Please submit your lists of obscure and out-standing goodies - provided that you would like us to exhibit them. We are interested in anything that is rarely seen - and has the ability to make an audience laugh. Sennett, Roach, and silent Educational are always welcome, but we'd like to know what else resides out there with our collector friends that might represent the output of more obscure studios or series'. Our list of potential

Fox Comedies continues to grow with your help, but we've yet to come up with any Sunshines in 16mm. There are lots of Imperials and Kid 'n Animal comedies, some of which we certainly show, but it would be nice to include a bonafide Sunshine in our 16mm program. Thanks to all of you who have generously offered films from your collections. We will, no doubt, be taking you up on those offers as we continue to compile our master list from which the final schedule will be drawn. If you would like to submit a film list, please do so. You can send it to me at: slapstick_comedy@earthlink.net. A list of "locked in" titles will begin appearing in the next issue of this e-newsletter.

Notice to video contributors: If possible, please submit your lists of rarities as well. We'd like to keep the video presentations to the very obscure and to the very high in quality. There will be video projection in the cinema we set up in the hotel and the opportunity to share your films on video with the audience will be scheduled into the program in the same fashion as the 16mm materials. Again, I'd like to begin listing "locked in" titles with the next issue. Please send your lists to me at the above address.

- ACCOMPANISTS -

Our list of silent film accompanists has grown to two: Ben Model (<http://www.silentfilmusic.com/>) & Juan Cardona, Jr. of Newton, Connecticut (<http://www.dolbycurisinterviews.com/html/organist.html> & http://www.bardavon.org/ab_hi_organ.htm). Juan will be joining us for the evening at Babson alone while Ben will be featured during much more of our weekend-long program, including some of the Babson event. We are continuing to pursue the services of additional accompanists in order to both spread the massive work load out and to assemble a class A team of silent film musicians.

As for instruments, in addition to the mighty Wurlitzer at Babson accompaniment will be played primarily on piano. We are also looking into the possibility of using portable MIDI equipment at the hotel facility, but more research needs to be undertaken on this. Additionally, there may be an instance, or two, where prepared soundtracks of period music are used. This too, should serve to give our accompanists some needed breaks.

- SPECIAL GUESTS -

As reported previously, our special guest for Slapsticon II is former Our Gang star Jean Darling (<http://indigo.ie/~jdarling/>). For those of you attending both the Slapsticon and the Sons of the Desert International Convention in Columbus the following week, you will have an opportunity to spend over a week in the company of this terrific lady. You will not want to miss meeting this lovely lady.

If our budget allows, we may include one or two other guests, but we can't make any promises at this point.

- CLOSING DINNER -

In an effort to provide attendees with an authentic "Boston" experience we are planning to hold a closing dinner at one of several potential restaurants that are closely identified with the city. Our first choice is the local favorite, Durgin Park (<http://www.durgin-park.com/>). This restaurant is located in the world famous Faneuil Hall Market Place (www.faneuilhallmarketplace.com/) near Boston's waterfront. Faneuil Hall is also the site of the reconstructed "Cheers Bar" (www.cheersboston.com/index_fh.html) and dozens of shops. This closing dinner will be held after the 35mm showings at the Coolidge Corner theater. Faneuil Hall is handy to public transportation and quite easy to get to. Thanks to Scott Margolin for spearheading this effort.

- PLANNING MEETING AT CINEFEST (SYRACUSE) -

For anyone interested in offering opinions, suggestions, assistance or criticism, a planning meeting will be held at Cinefest this March in Syracuse, NY. (<http://www.geocities.com/~ppicking/cinefest2004.html>). This will most likely take place during a dinner break. Anyone interested in attending this meeting should let me know prior to the March event. Accordingly, we will make reservations at a local eatery.

- REGISTRATION -

As reported in the previous issue of this e-newsletter, registration for the four day event is \$75 in advance. A more elaborate pricing scheme has taken shape that includes daily rates. The following structure emerged at a recent meeting of the planning committee: \$75 in advance (4 days); \$25 daily rate; \$15 for individual events (i.e. attending the Babson event alone).

For your convenience, I have attached a registration form in .rtf format. This should be readable by any word processing program. Your registration would help us enormously as we presently have zero \$ in our coffers. You can also make registration payments via PayPal by using the slapstick_comedy@earthlink.net address. Your help in this regard would be much appreciated! If not for us...Do it for Snooky's sake.

- Notes Of Interest to the Faithful -

From Rusty Casselton: 16mm short comedies

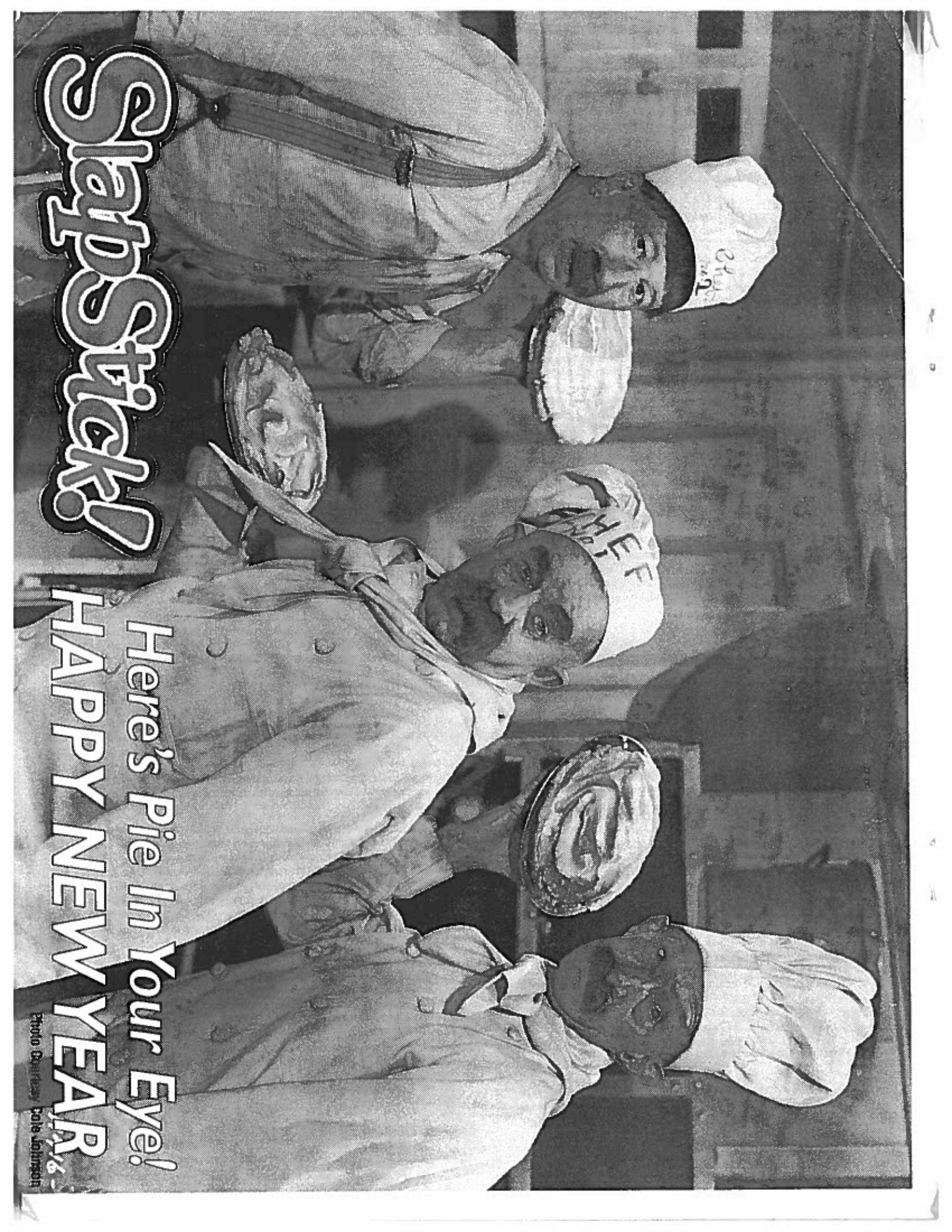
I need to send the following short comedy negatives to the lab to be printed. If anyone is interested in prints of these it would be a good time to order. Thanks, Rusty Casselton
2 reel comedies New lab prints on cores - 165.00

Keaton/Arbuckle: Backstage, Goodnight Nurse, Roughhouse (It has the title The Cook on the print however); The Chemist - Keaton sound; Mama Behave - Charley Chase; Flaming Fathers - Max Davidson; Collegians shorts: Running Wild, Benson At Calford, Fighting to Win, The Last Lap

Harold "Rusty" Casselton, Director of Film Studies, Minnesota State University Moorhead, Moorhead, MN 56563

'Til next time, Happy Holidays and Happy New Year...Thank you for your time.

Best, Dave Stevenson

A black and white photograph of three chefs in a kitchen. The chef on the left is wearing a tall white hat with 'STUCK' written on it and is holding a pie. The chef in the middle is wearing a white hat with 'PIE' written on it and is holding a pie. The chef on the right is wearing a white hat with 'HAPPY' written on it and is holding a pie. They are all wearing white chef coats and are looking at the camera.

Stuck!

Here's Pie In Your Eye!

HAPPY NEW YEAR